

K S O R

Guide

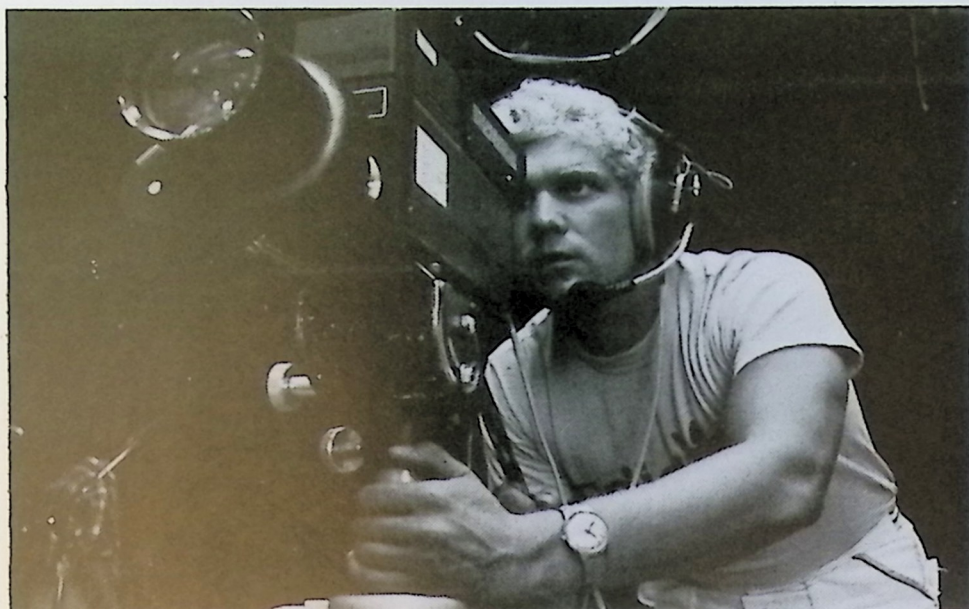
TO THE ARTS
AUGUST 1987

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



SCHOOL OF HUMANITIES

DO YOU SEE WHAT I'M SAYING?



Effective communication enables us to see other ideas, other points of view. Without this ability we are as remote from one another as the past is from the future. Students in Southern's Department of Communications are involved in many facets of communication. Radio and television. Broadcasting. Newspaper journalism. Interpersonal communication. Come see what we're saying at Southern.

Contact
The Office of Admissions
(503) 482-6411

SOUTHERN OREGON STATE COLLEGE

K S O R

Guide

TO THE ARTS

AUGUST 1987

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

FEATURES

- 4 **Peter Britt Festivals: The Beginning**
Don Wendt writes of the beginning of the Britt Festivals with an introduction by Kathleen Davis
- 8 **The Dance Suite**
Kathleen Davis talks with composer Tomas Svoboda about his tribute to Britt's 25th anniversary
- 10 **Klamath Community Center**
Marge Hermach describes the spirit of the community as it reaches a goal to construct a center for the arts
- 14 **Sunriver Music Festival Celebrates**
Adam Fishman previews the festival's tenth anniversary season and takes a fond look back at its history
- 18 **Claire Barr-Wilson**
Sherry O'Sullivan visits a wacky and talented artist

DEPARTMENTS

- 2 **Director's Desk**
Looking Over Lake Wobegon
- 22 **Review:**
Fading, My Parmacheene Belle
Erik Ryberg reviews the first novel by Joanna Scott
- 23 **A Native View with Thomas Doty**
Becoming Complete
- 42 **Prose and Poetry**
Stephen Greenleaf
- 44 **Arts Events of August**

KSOR THIS MONTH

- 24 **Programs & Specials at a Glance**
- 26 **Program Listings for August**



Claire Barr Wilson - 18

Cover by Judy Morris for Britt Festivals

KSOR welcomes your comments
1250 Siskiyou Blvd., Ashland, OR
(503) 482-6301

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

Art Direction:
Laurel Communications, Medford, OR

KSOR STAFF

Ronald Kramer
*Director of
 Broadcast Activities*
 John Baxter
Program Director
 Jeff Sherman
Technical Director
 Gina Ing
*Director of
 Resource Development*
 Vacant
Senior Staff Producer
 Pat Daly
*Music and Operations
 Director*

Annie Hoy
News Director
 Howard LaMere
Announcer
 John Jungenson
Announcer
 John Foster
Music Assistant
 Mary Friesen
Accounting Clerk
 Anna Beauchamp
Administrative Assistant
 Delia Reynolds
Secretary
 Tom Gass
*Chief Student
 Announcer*
 Ramzi Masarweh
Traffic Assistant
 Vacant

Production Assistant**ANNOUNCERS**

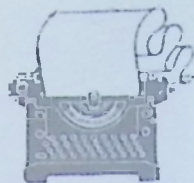
Stu Burgess
 Tony Dunne
 Mick Eaton
 John Foster
 Brian Freeman
 Brooks Garten
 Tom Gass
 David Harrer
 Valerie Ing
 Ramzi Masarweh
 Michael Perry
 Brent Rice
 Marsha Summers
 Matthew Taylor
 Aaron Weller

NEWS

Toni Bergene
 Caroline Bryan
 Claire Collins
 Walter Greatshell
 Morgan T. Holm
 Calvin Littlefield
 Dawn Nestor
 Brent Rice
 Lila Sanders

GUIDE STAFF

Gina Ing
Editor
 Vincent & Patty Wixon
Prose/Poetry Editors
 Norene Faidley
Proofreader
 Mary Jo Heidrick
Design/Production

FROM THE DIRECTOR'S DESK

Looking Over Lake Wobegon

Along with many other KSOR listeners I tuned in the final "live" *Prairie Home Companion* the other evening. Generally I have caught the program once a month on the average and have found it enjoyable. But while listening to this final program I was attracted more to the program's history than its content.

I remember when I first heard *Prairie Home Companion* in the Spring of 1980. The producers had taken the program to the Public Radio Conference in Kansas City to "audition" it for the nation's public radio station personnel. John Baxter and I went to see and hear the production and were thoroughly enchanted. I recall leaning over to John near the end of the program and commenting that this was clearly a program for which we had to make air time available. And as soon as *A Prairie Home Companion* was released by satellite for broadcast nationally we did just that.

That was seven years ago. *A Prairie Home Companion* changed somewhat during that period. Certainly KSOR did. Some of our long-standing members will recall that a considerable dispute developed between the program's producers and KSOR when the former changed the nature of the program's distribution agreements in 1982. And for those reasons *A Prairie Home Companion* was not heard on KSOR for several years. I don't wish to dwell on those issues at this time but it would be disingenuous to write of Garrison's farewell and ignore that protracted disagreement. It was certainly something that crossed my mind while listening to that last program.

But what I most thought about while listening on June 13, was the tremendous changes in *public radio* in the seven years since I had first heard *A Prairie Home Companion* (PHC).

The American Public Radio (APR) network didn't exist when PHC was launched. During this period National Public Radio (NPR) has had two different presidents and the Corporation for Public Broadcasting (CPB) has had three or four. *Morning Edition* didn't exist in 1980. Neither did most of KSOR's translators.

But the greatest single difference is attitudinal.

NPR's current president, Doug Bennet, liked to say on his

arrival that NPR would never again return to Camelot. I suppose that is an indirect reference to his predecessor's, Frank Mankiewicz', associations as an aide to John Kennedy. But it also describes rather accurately the buoyant and engaging atmosphere that permeated public radio early in the '80s. At the time of the PHC national debut, public radio truly had a simplicity, innocence and youthful exuberance that was catching. It predated the strife of competing national networks which followed the inauguration of APR. It didn't recognize the possibility of the financial debacle that eventually engulfed NPR. And it certainly didn't take into account the persistent animosity of the federal administration that has endured during the 1980s, bringing with it an annual campaign to slash, or eliminate entirely, federal support for public broadcasting.

In 1980, public radio wasn't yet important enough to warrant such attention. It didn't have sufficient resources requiring the extensive paper work that ensued. In many parts of the country, it didn't have large enough audiences to accurately measure. Hence it had relatively little interest in audience ratings.

It was a simpler time. The inhabitants of "The Chatterbox Cafe" would have felt quite comfortable at that 1980 Public Radio Conference. I suspect "Ralph's Pretty Good Grocery" probably stocked most of the things that public radio staff members would have desired then. And the atmosphere behind the scenes at *Prairie Home Companion* wasn't much different. It certainly *wasn't* an ambiance that made room for the Disney Channel's televised rights to PHC or the extensive marketing tie-in through the program producer's catalog which later developed.

Doug Bennet probably is right. NPR can't ever return to those simpler times, that Camelot of public radio's youth. You can't reverse the flow of events to that extent.

But the effect of such changes worries me. I have to tell you in all candor that here at KSOR in Ashland we have more than a sentimental attachment to those qualities that made public radio attractive at the opening of this decade. We fight to preserve them when we can. You can't return to Camelot, I guess, but you needn't rush to leave either.

We'll miss Garrison in public radio. But perhaps most of all we miss that milieu that produced *A Prairie Home Companion*.

— Ronald Kramer
Director of Broadcast Activities

KSOR LISTENERS GUILD

William Thorndike, Jr.
President

Edith Heumann
Secretary

TRUSTEES

Stuart Allan
Edith Heumann

Vera Lawson

M. Donald McGeary

Nancy Peterson

Peter Sage

Elizabeth Udall

Carol Doty

Ex-Officio, Past President

EXECUTIVE COMMITTEE

*Officers of the Board of Trustees
& Regional Representatives*

Jack Brookins

Coos County

Robert Seligman

Del Norte County

Fred Sohn

Douglas County

Joan Haley

Josephine County

Mike Miller

Klamath Basin

Betsey Shuteroff

North Siskiyou County

Nancy Worsnop

South Siskiyou County

Ronald Kramer

Ex-Officio

Dir. of Broadcast Activities

KSOR is owned and operated by Southern Oregon State College, Ashland & broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Creseent City	91.7
D. Indian-Emmigrant Lk.	88.5
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

KSOR-FM, 1250 Siskiyou Blvd.
Ashland, OR 97520
(503) 482-6301

Peter Britt Festivals:

The Beginning

A wish for adventure, curiosity, and a desire to photograph some of the Old West brought Peter Britt from Switzerland to Jacksonville in November of 1852. He had traveled south from Portland, Oregon with a yoke of oxen, a mule, and a two-wheeled cart carrying his photographic equipment and personal goods to the gold rush tent town of Jacksonville. Peter Britt prospered, with his gallery located in a log cabin on the southwest side of Jacksonville. Treasured pictures of miners, soldiers, Chinese, and other pioneers are an eloquent reminder of the courage and tenacity of Britt as well as others who began new lives in Jacksonville. Peter Britt's ventures also included commercial wine production, development of pear and apple trees, and, of course, the development of the gardens surrounding his home. These grounds are now the site for the Peter Britt Music and Arts festival. The vision, enthusiasm, and spirit of this remarkable pioneer still is felt among those who have worked for

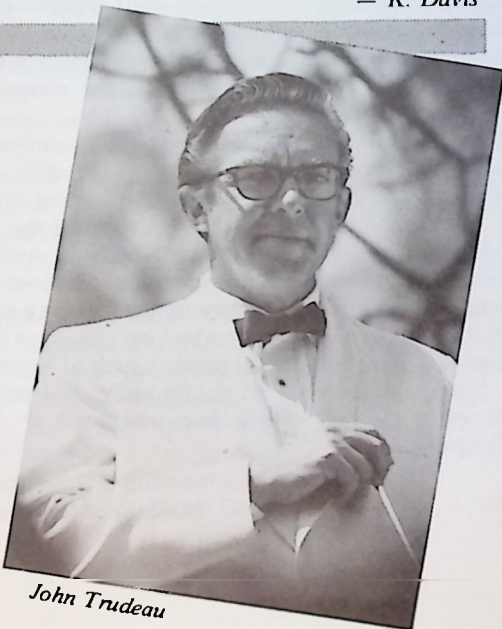
and supported Britt for the past twenty-five years.

The pavilion concert-goers see today has had two noteworthy predecessors. The Britt Festival's first "temporary" pavilion was originally intended to last three years. It survived for fifteen years. And that temporary shell had been built on the site of Peter Britt's original barn. Architect Gary Afseth designed a wood structure for the modern pavilion reminiscent of early-day Oregon barns and the pavilion does ample justice to the beautiful natural setting.

Stunning scenery, picturesque history, and warm starlit nights aren't enough, however, to explain the success of this jewel of a music festival in tiny Jacksonville. The singular dedication, devotion, and just hard work of Britt volunteers, following the lead of Britt's founder, John Trudeau, are delightfully told in Don Wendt's words originally printed in the Jacksonville Nugget.

— K. Davis

Back in 1962, when I served on the Jacksonville City Council, I remember one warm night the council was discussing some city business when two moderate looking gentlemen strolled through the door and sat down in the rear of the building. After finishing the business at hand, Mayor Curley Graham, who had previously conversed with the two, asked these individuals if they would like to talk to the council. These two, by the names of John Trudeau and Sam McKinney, introduced themselves to the council. After a short dialogue of the greatness of Jacksonville, its people and atmosphere they proceeded to ask the council if they could bring refined symphonic music to Jacksonville. They wanted to start an event they called the "Peter Britt Music Festival."



John Trudeau

by Kathleen Davis and Don Wendt

Well, you can imagine the reaction of some of us uncultured council members who were much more familiar with the tunes on the J'Ville Tavern's music box than the refined compositions of Bach, Beethoven, and others, which Mr. Trudeau wanted to play.

We sat and listened. And, the more the two gentlemen talked the better it sounded, especially when they described the setting, (Peter Britt grounds overlooking Jacksonville and the valley). Their description was most convincing even though the grounds had not been purchased, nor had any pavilion been built to house this orchestra. It sounded good, and just what Jacksonville needed to perk up the local spirits, and expose them to some fine music along the way.

I can remember making the motion to accept their offer and the council approved. But, little did I realize the tremendous work that later followed.

Well, the community was committed. The Council saw to that. So what was next? Well construction, clearing the grounds, housing musicians, publicity, ticket sales, transportation, etc. . . . It was a job. But you know, the people rallied from all over the valley to help make the first Peter Britt Music Festival a success.

Mrs. Bert Pree was the first president of the Britt Board along with Mr. Graham, Ben Trowbridge, Darrell Huson, Lee Konschott, Lew Tyner, George Brewer, Virginia Lusk, William Mansfield and me. We met to decide just where to begin. First the land had to be acquired. Second a pavilion had to be built. Two major undertakings especially when no one really knew where to start. But there was a cohesion with this group, and things began to percolate when the wheels started. First, materials were donated by merchants all over the valley. Volunteer labor was donated at a fast pace. Before we knew it, the work had

begun. I'm sure many don't realize that the first Britt pavilion was built with labor from the Jackson County Prisoners. These men were 'loaned' to us to come each day and work, thanks to the efforts of county Commissioners Ed Taylor and Don Faber. I can remember taking them back to the county jail in the evening. Materials from all over the county began to arrive. Everyone pitched in to help, and progress was really noticable. I can remember getting a D-4 cat from West Main Rental to help level the ground and make pathways around the pavilion. Even some of the prisoners were talented enough to run the heavy equipment for us. I also remember staying up till the wee hours of the morning with a crew from P.P.&L. with their auger drilling holes in the ground to place poles where benches would finally rest in front of the stage. There were many volunteers who with rakes in hand would line up on top of the hill, and proceed to rake downward all the weeds and leaves around, leaving the grounds clean to allow people to place their blankets and chairs. I remember my father, George Wendt, donating his time for days wiring the new structure so each light would be in its proper place. Even getting water to wetten down the dust was a monumental task.

But function it did, and when the musicians arrived a few days early, they all had places to stay, mostly in Jacksonville where many local residents opened up their homes to these talented performers. The first night's performance was history. It was superb, not that I or some others really understood the kind of music, but because something great in Jacksonville was happening. The beer and wine flowed after the first performances, as we all knew then that the Peter Britt Music Festival would ever continue.

*Reprinted from Jacksonville Nugget,
June 4, 1982.*

The 25th Anniversary Season

AUGUST 7-25

25TH SILVER ANNIVERSARY

▲ **JOHN TRUDEAU, Music Director and Conductor**
ROGER KAZA, Assistant Conductor

All classical programs except recitals feature the Britt Festival Orchestra

■ EVENING CONCERTS

▲ **LORIN HOLLANDER, PIANO — Program C1**

POPS a la BOSTON

Fri, Aug 7 Gala Supper Party* — 5:30 pm. Concert 8:30 pm.

Sun, Aug 9 — 8:30 pm (concert only)

Adult \$9.50 Student/Senior \$7.50

Bernstein	Overture to "Candide"
Gershwin	Concerto in F
Gershwin	An American in Paris
de Falla	Ritual Fire Dance from "El Amor Brujo"
Copland	Variations on a Shaker Theme from "Appalachian Spring"
Tschaikowsky	Waltz from "Eugene Onegin"
	(plus some of your favorite encores)

*Annual festive picnic. Complimentary wine will be served at Britt Gardens at 5:30 pm. Dinner at 6:30 pm. Picnic tickets are \$16.50 per person/\$28.00 couple and must be purchased in advance. Picnic tickets do not include admission to the concert. Order by Tues, Aug 4.

▲ **CHRISTIANE EDINGER, Violin — Program C2**

Sat, Aug 8 and Mon, Aug 10 — 8:30 pm.

Adult \$9.50 Student/Senior \$7.50

Beethoven	Violin Concerto in D, Op. 61
Svoboda	Dance Suite for Orchestra
	(World premiere, commissioned in celebration of Britt's 25th anniversary)
Kodaly	Hary Janos Suite

▲ **ROGER KAZA, JACK HERRICK, Horns**
GREGORY PARTAIN, Piano — Program C3

Fri, Aug 14 and Sun, Aug 16 — 8:30 pm.

Adult \$9.50 Student/Senior \$7.50

Heinichen	Concerto in F for Two Corno da Caccia
Mozart	Piano Concerto No. 21 in C, K.467
Dvorak	Symphony No. 8 in G, Op. 88

▲ **JOANN FALLETTA, Guest Conductor — Program C4**

Sat, Aug 15 and Mon, Aug 17 — 8:30 pm.

Adults \$9.50 Student/Senior \$7.50

Copland	Appalachian Spring
Schumann	Concertstuck (concert piece) Opus 86
Sibelius	Symphony No. 1 E Minor, Opus 39

▲ **LEON BATES, Piano — Program C5**

Fri, Aug 21 and Sun, Aug 23 — 8:30 pm.

Adult \$9.50 Student/Senior \$7.50

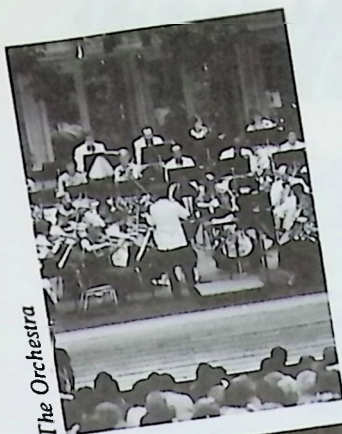
Wagner	Die Meistersinger Prelude
Rachmaninov	Rhapsody on a Theme by Paganini
Beethoven	Symphony No. 4 in B-flat, Op. 60



Lorin Hollander



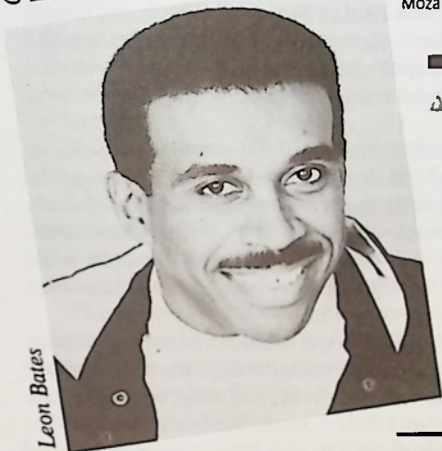
JoAnne Falletta



The Orchestra



Christiane Edinger



Leon Bates

▲ ORCHESTRAL CONCERT — Program C6

Sat, Aug. 22 and Mon, Aug. 24 — 8:30 pm.

Adult \$9.50 Student/Senior \$7.50

Mozart Symphony No. 39 in E-flat, K.543
Shostakovich Symphony No. 5 in D, Op. 47

■ MORNING CONCERTS

▲ FAMILY CONCERT — Program C7

Family Fun with Dr. Lendon Smith
and the Britt Festival Orchestra

Designed to introduce classical music to the entire family

Sat, Aug. 8 — 11 a.m.

Adult \$2.00 Children (all ages) \$1.00 Sold at the door only.

Featuring a specially prepared version of the story "Hary Janos"

Remainder of the program to be announced.

▲ CHAMPAGNE BRUNCH* — Program C8

Brunch by Soroptimist International of Medford

Roger Kaza and Jack Herrick, French Horn

Elaine Comparone, Harpsichord

Christiane Edinger, Violin

Sun, Aug. 9 — 11 a.m.

Adult \$7.00 Student/Senior \$5.50

Heinichen Concerto in F for Two Corno da Caccia

J.S. Bach Concerto in D for Harpsichord

J.S. Bach Concerto for Violin in A minor

*Champagne Brunch tickets \$5.00 Order through Soroptimist, Box 452, Medford, OR 97501, (503) 779-4203. Order by Tues, Aug. 4.

▲ ROGUE VALLEY CHORALE — Program C9

Lynn Sjolund, Conductor

Sun, Aug. 16 — 11 a.m.

Adult \$7.00 Student/Senior \$5.50

Mozart Vesperae Solennes de Confessore, K.339

Vaughan Williams Mass in G minor

▲ ORCHESTRAL CONCERT — Program C10

Roger Kaza, Conductor

Sun, Aug. 23 — 11 a.m.

Adult \$7.00 Student/Senior \$5.50

J.S. Bach Suite No. 3 in D major

Mozart Symphony No. 39 in E-flat, K.543

■ RECITALS/SPECIAL EVENTS

▲ CHANTICLEER, Vocal Ensemble — Program C11

Tues, Aug. 11 — 8:30 pm.

Adult \$7.00 Student/Senior \$5.50

▲ ELAINE COMPARONE, Harpsichord — Program C12

Tues, Aug. 18 — 8:30 pm.

Adult \$7.00 Student/Senior \$5.50

▲ LEON BATES, Piano — Program C13

Tues, Aug. 25 — 8:30 pm.

Adult \$7.00 Student/Senior \$5.50

▲ OPEN ORCHESTRA REHEARSALS

Wednesdays Aug. 5, Aug. 12, Aug. 19

8:00 pm. All tickets \$2.00

sold at the door only.

Call today to reserve your tickets.

773-6077

1-800-33-BRITT (1-800-332-7488 in state)

1-800-88-BRITT (1-800-882-7488 western states)

The Dance Suite:

by Kathleen Davis

Fifteen years ago, on Britt's 10th anniversary, coffee cans served to cover the lights on the Britt stage; canvas flapped if a breeze drifted through the orchestra, and a young Czechoslovakian composer, Tomas Svoboda, was present for the introduction of one of his compositions. The coffee cans are no longer adorning the stage and the canvas has been replaced by a stunning pavilion, but another anniversary will be made more memorable because Tomas Svoboda will again premiere a composition to mark an important Britt anniversary. On Saturday, August 8th and Monday, August 10th Svoboda will conduct his "Dance Suite for Orchestra," commissioned in 1986 by the Britt Board of Directors to honor Britt's 25th anniversary.

Born in Paris of Czech parents in 1939, Tomas Svoboda spent the years of World War II in Boston, where he began his musical education on the piano at the age of three. After his family's return to Prague in 1946, he continued his music studies, entering the Prague Conservatory in 1954 as its youngest student.

Unable to take formal classes in composition during his first years at the conservatory, Svoboda nevertheless continued to compose, completing his first orchestral work at the age of fifteen. Two years later in 1957, the prestigious Prague Symphony Orchestra, under the direction of Dr. Vaclav Smetacek, premiered Svoboda's second orchestral work, *Symphony No. 1 (Of Nature)* Op. 20.

The premiere of this symphony caused a sensation, for until Svoboda walked onto the stage to acknowledge the applause, many in the audience had not realized the 36-minute symphony had been composed by a 16-year-old boy. Few people ever did learn that the symphony they had heard had been composed by someone not yet even schooled in composition or orchestration.

The inherent creative abilities possessed by the young Svoboda deeply impressed such renowned composers as Benjamin Britten and Darius Milhaud. The great Czech composer Bohuslav Martinu, who had 6 symphonies to his own credit, also recognized the extraordinary talents possessed by Svoboda, and upon his death in 1959, Martinu passed on unfinished compositions for possible completion to the then 19-year-old Svoboda.

In 1962, after graduating from the Prague Conservatory with degrees in percussion, composition, and conducting, Svoboda entered the Academy of Music in Prague to further concentrate on composition studies. By this time, however, Svoboda already had six orchestral works in his catalog which listed nearly 40 compositions. Performances and radio broadcasts of five of those orchestra works brought wide national recognition to Svoboda, clearly establishing him as Czechoslovakia's most promising young composer.

In 1966, Svoboda enrolled at the University of Southern California as a graduate student. His compositional skills were already so well-developed that the department allowed him to forgo its usual program in order to study individually with the late Ingolf Dahl. After receiving a Master's degree in 1969, Tomas Svoboda accepted a position at Portland State University where he is currently teaching composition and music theory.

Tribute to Britt



Tomas Svoboda

Though Svoboda has lived in virtual anonymity since his arrival in America 20 years ago, developments over the last five years indicate international recognition is at hand for Svoboda. In 1981, first publication of his music brought forth a front cover tribute to Tomas Svoboda by the highly respected *Piano Quarterly*. Shortly thereafter, Svoboda received commissions to write opening works for concert halls in Louisville and Eugene. In addition, Svoboda's monumental *Symphony No. 4* (Apocalyptic) Op. 69 and *Ex Libris* Op. 113 have been recorded by the Louisville Orchestra. In 1985, Svoboda won the ASCAP

Foundation/Meet the Composer Award and was commissioned to write a work in honor of Aaron Copland's 85th birthday.

Today, composing almost exclusively by commission, Svoboda's catalog of music now contains over 125 opus numbers. Included are 25 works for orchestra (5 symphonies), 80 chamber pieces, 42 keyboard compositions, plus numerous arrangements of Czech folk songs.

During a recent telephone interview, Svoboda described both the influence on his music and the directions his music might take. The first period of his composing activities took place before he settled permanently in the United States. Svoboda says this earlier period was strongly influenced by Bohemian music, especially that of Dvorak and Smetana. "I had lots of exposure to Czech folk music as I worked at a radio station and so constantly listened to those rhythmic and instrumental relationships."

When Svoboda left Czechoslovakia, he entered a period of musical experience that, he commented, "took on a new flavor," reflecting his new life.

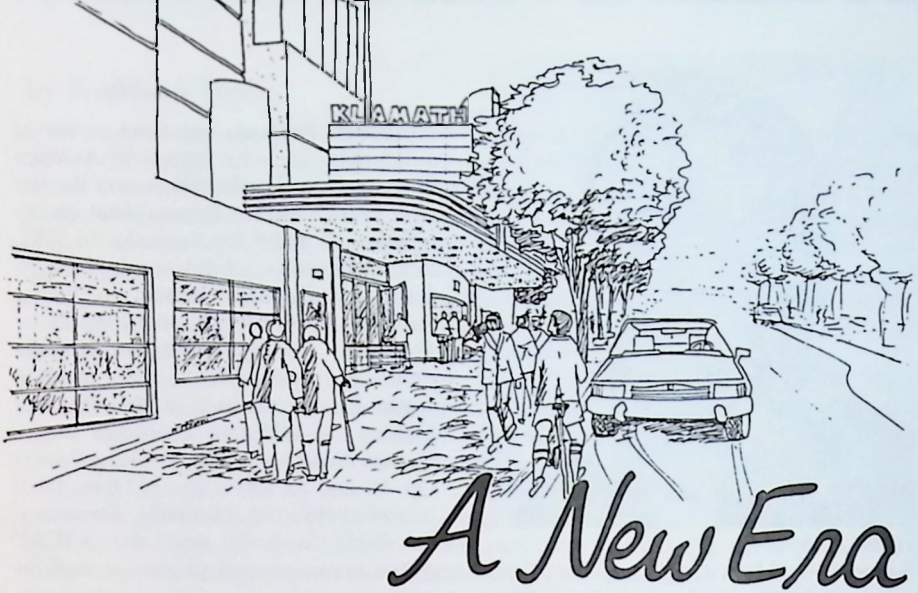
Looking ahead, Svoboda expressed an interest in becoming better acquainted with electronic music. "I have just purchased a synthesizer and it has so many new elements and avenues, so much potential, that I hope to improve my technical abilities to create new sound combinations."

These new sound combinations will most likely pervade the Dance Suite that will be presented at Britt. In an earlier interview Svoboda said that the "Dance Suite" explores uncommon instrumental relations in each short dance.

"The purpose for such unique sounds is to evoke the contrasting moods and characteristic colors of each movement," he explained. "Rhythmical motives occasionally suggest folk tunes; however, the metrical complexity gives to the dance

(continued to page 40)

The Klamath Community Center:



by Marge Hermach

Monday, June 22, 1987, was an exciting day in Klamath Falls! The Jeld-Wen, Wenco Foundation announced their contribution of \$350,000 to the Klamath Community Center construction project.

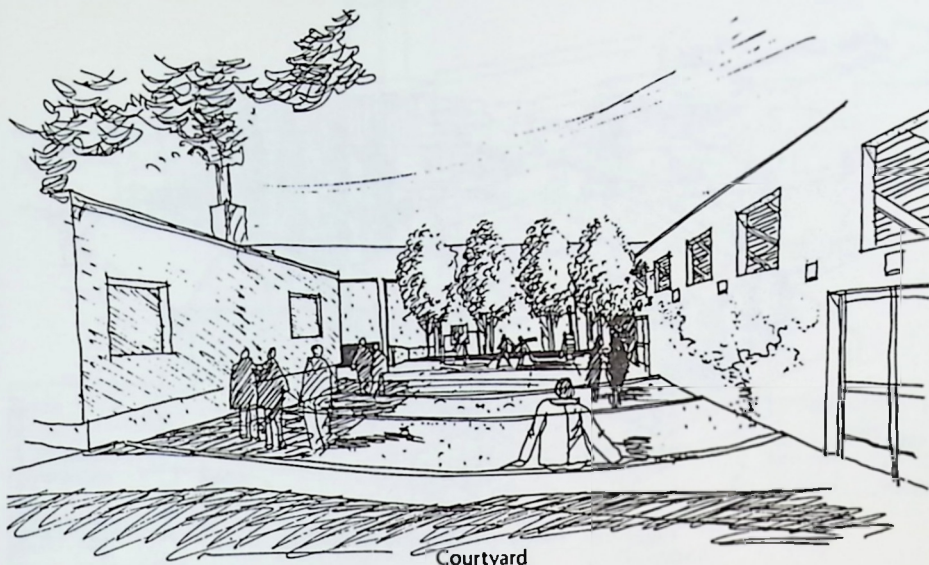
The Jeld-Wen, Wenco contribution brings the company's contribution total to \$500,000 and gives it the privilege of naming the theater. The name selected is "The Ross Ragland Theater," in memory of a highly-regarded community leader who died last November.

Monday's announcement followed close on the heels of a challenge grant award of \$250,000 to the project by the Fred Meyer Charitable Trust, which stipulated that \$1 of the grant funds would be released for each \$2 in new funds raised in the Klamath Falls community.

The Jeld-Wen, Wenco contribution and release of the corresponding Fred Meyer grant funds brought the total to \$1,600,000, which meets the construction funding goal and sets in motion the several phases of construction for the Klamath Community Center. Phase I, scheduled to begin this month, will renovate the Ladies Community Lounge meeting room. This first phase should be complete in mid-September.

In Mid-October, Phase II will begin with renovation of the Esquire Theater, which is expected to be complete in August, 1988.

After renovation, the 28,154 square-foot theater will include an orchestra pit, an adjustable stage of 3,485 square feet, and a main house of 804 seats. In addition, there will be a

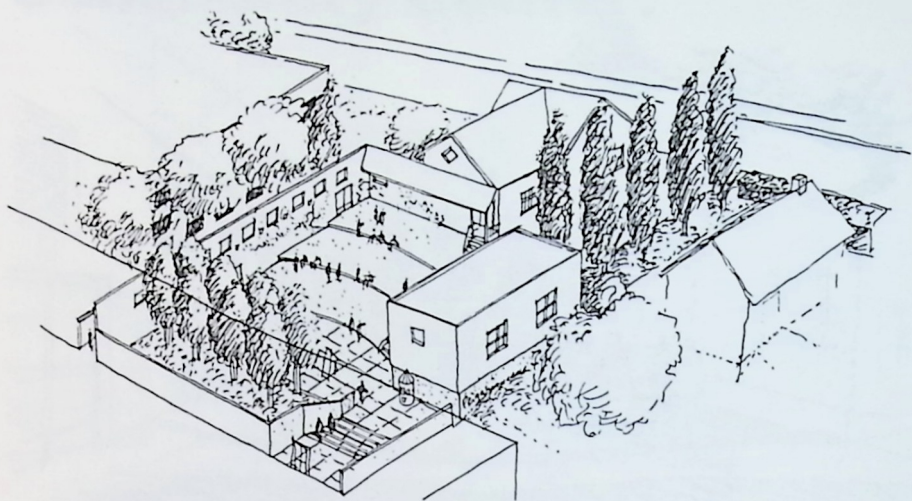


2,832 square-foot enclosed courtyard and covered corridor connecting the stage to the dressing rooms. Easy access to the theater is included for the handicapped, and the Klamath Falls Quota Club has donated a base station and four audio enhancers for the hearing impaired.

This new era in Klamath Falls rose from the end of another era. The Esquire Theater, built in the 1940s as a movie house, went out of business in 1980. The owners, the Redwood Theater Organization of California, offered the building to the city for a fraction of its value. The \$80,000 for its purchase came from funds earmarked for the new Ladies' Community Lounge, then moved to the corner of the Esquire Theater building and now scheduled for renovation in the first phase of construction.

Several community leaders have participated in planning the renovation project, sponsored by the City of Klamath Falls, but not intended to use any tax dollars. As representatives of the 66,000 Klamath Basin people who use Klamath Falls as an economic and cultural center, the Committee has selected architects, plans and organized an extensive support network of agencies, churches, schools, organizations and businesses.

The beginning of the construction this month follows three years of fund raising, which began in July of 1984. Joyce Ball, who works for the project, says contributions from individuals, families, businesses and corporations have ranged from \$2 to the \$350,000 just contributed by Jeld-Wen, Wenco. Several "campaigns" have raised funds in a variety of ways, including the sale of \$100 lobby tiles. Three kinds of name tiles are available: Ranch Brand, "Be a Star," and individual names. The tiles have been popular gifts with 593 tiles now sold. The



Courtyard and Dressing Room Building

Soroptomists for the Arts last month conducted "A Day with the Stars," featuring artists, performers, authors, business people, and products from the Klamath Basin as a festival to recognize local "stars" for their accomplishments and to promote the diverse assets of the area.

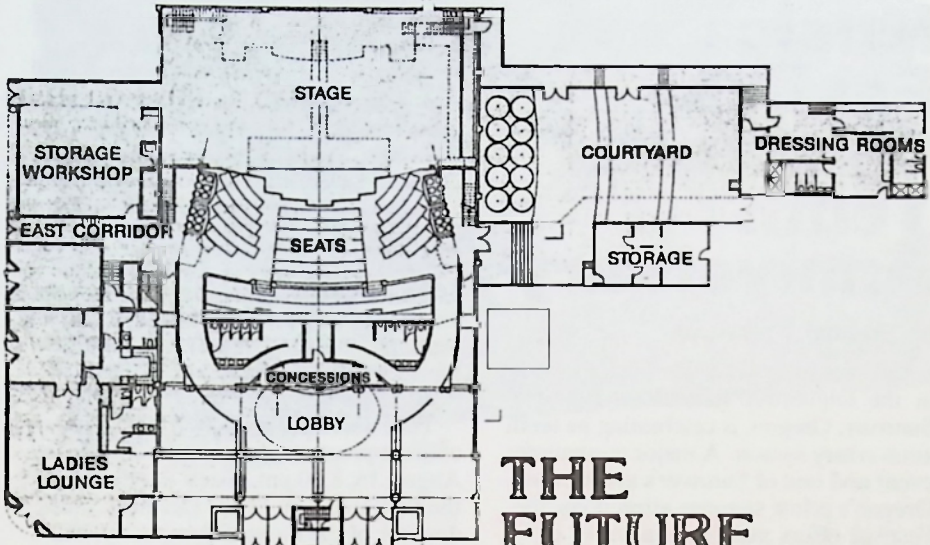
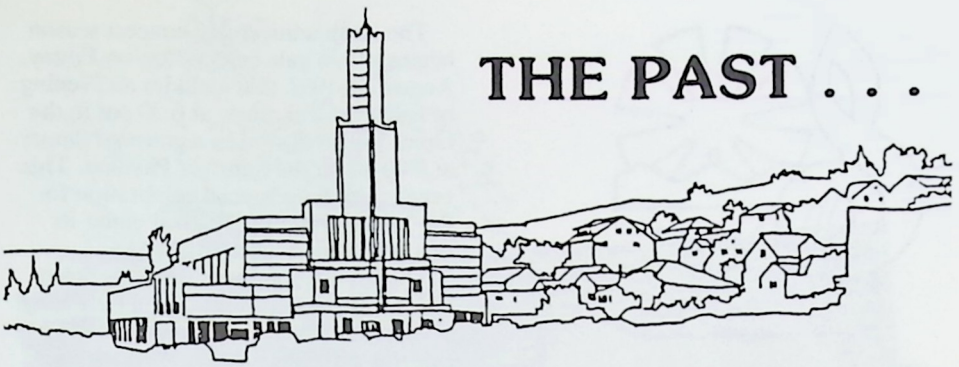
Fund raising efforts, directed by Frank Drew, Sr., will continue at a strong pace to raise \$400,000 for stage and sound equipment plus another \$400,00 for an endowment to assure continued operation of the theater.

Next month on September 5, the Elks will hold a "Mr. Esquire" contest at the Elks Lodge. Mills Auditorium will be the site of a Barbershop Quartet benefit concert on October 24th. And The Snowflake Festival Ball is scheduled to be held at Jefferson Mall on December 5th.

Thousands of hours of work have also been donated by volunteers from the community to reach this rewarding point in the project. All in all, a renewed sense of community spirit has developed. Talents have been discovered and developed. New friends have been made. There are so many peripheral benefits in addition to the renovation project that it's hard to tell which will profit the community more — the community center or the personal growth. It's all due to an early decision not to hire an outside fund-raising company with a price tag of \$100,000. Instead, the Klamath Community Center Committee opted to utilize local people to keep the fund-raising at a local level, both to save money and to add the flavor of a community effort to the project. The Klamath spirit came through!

Marge Hermach is a volunteer working on the Klamath Community Center project.

THE PAST . . .



THE FUTURE . . .

Esquire Renovation Shopping List

- | | | | |
|------------------------------|-----------|--|---------|
| 1. Name the Community Center | \$500,000 | 10. Projection Room | 25,000 |
| 2. Name the Lobby | 200,000 | 11. Lighting Board & Stage Lights | 75,000 |
| 3. Name the Court Yard | 90,000 | 12. Acoustic System | 75,000 |
| 4. Stage & Curtains | 150,000 | 13. Marquee Renovation | 10,000 |
| 5. Dressing Rooms | 80,000 | 14. Concession Booth | 25,000 |
| 6. Box Seats - 20 @ \$5,000 | 100,000 | 15. Lobby Floor Tiles | |
| 7. "Dress Circle" Seats | | 1,000 @ \$100 each | 100,000 |
| 230 @ \$1,000 each | 230,000 | (Family names, Ranch Brands, Memorial, etc.) | |
| 8. Auditorium Seats | | | |
| 500 @ \$500 each | 250,000 | | |
| 9. Box Office | 50,000 | | |

The area for all recognition will be in the lobby. Donations of \$5,000 and above will be named on plaques in the lobby. Donations \$500 to \$5,000 will be named on seats and will be listed on a directory in the lobby.



Sunriver Music Festival Celebrates Tenth Anniversary

by Adam Fishman

The Sunriver Music Festival, located in the beautifully natural setting of Sunriver, Oregon, is celebrating its tenth anniversary season. A major community event and one of Sunriver's and Central Oregon's prime summer attractions, the Festival offers audiences a series of intimate and outstanding performances and gives musicians an idyllic working vacation.

The Sunriver Music Festival Orchestra is a chamber orchestra comprised of outstanding professionals from such orchestras as the Cincinnati, San Diego, San Antonio and New Orleans Symphonies, and the Tulsa Philharmonic. The Festival is presented in a setting of unparalleled natural beauty abounding with recreational opportunities. Characterized by open rehearsals, this event further integrates the performers into the community by housing musicians with Sunriver residents. The Festival attracts skilled professional musicians, outstanding artistic leadership, and gifted solo artists to present musical performances of the highest caliber.

The tenth anniversary concert season begins with a gala celebration on Friday, August 14, 1987, that includes an evening of light classical music at 6:30 pm in the Great Hall, followed by a gourmet dinner at 8:00 pm in the Sunriver Pavilion. This evening marks a special celebration for the Sunriver Music Festival since its first series of concerts in 1978.

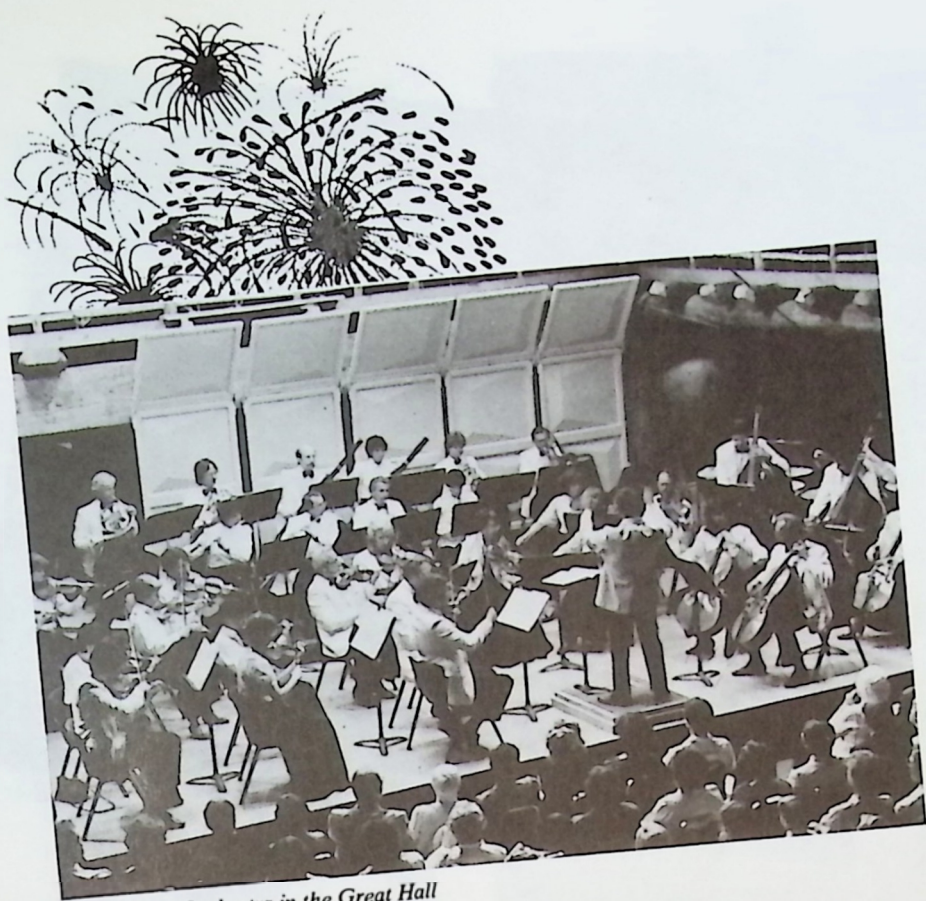
The season continues with a series of four concerts, a demonstration for young people, and several open rehearsals. The Festival officially begins Wednesday, August 12, 1987, with open rehearsals in the Great Hall beginning each morning at 9:30 pm.

Sung Kwak, Music Director and Conductor of the Austin Symphony, will return for his fourth season as Artistic Director and Conductor. A former Assistant Conductor of the Cleveland Orchestra, Maestro Kwak is a frequent guest conductor of orchestras throughout the United States and Asia. Maestro Kwak will conduct the Sunriver Music Festival Orchestra in a variety of exciting musical programs. The works to be performed by the Orchestra will include pieces by: Bach, Beethoven, Haydn, Ravel, Stravinsky, Bizet and Mozart.

The subscription series is a set of four concert programs that begins on Sunday, August 16, 8:30 pm. Guest conducting the first program, James DePriest, music director of the Oregon Symphony, will present the Dvorak "Serenade in E Major, Op. 22;" Mahler's "Adagietto" from Symphony No. 5;" Mendelssohn's "Symphony No. 1 in C minor, Op. 1;" and Roman's "Sinfonia in E Minor."

Two principal soloists will be featured during the tenth anniversary season. Phillip Ruder, Concertmaster of the Cincinnati Symphony Orchestra, will return for his seventh season as concertmaster of the Sunriver Music Festival Orchestra and perform as violin soloist in Vivaldi's, "The Four Seasons, Op. 8." Gregory Partain, KMS Resident Artist for 1987, is the guest piano soloist and will perform St. Saens' "Piano Concerto No. 2 in G Minor, Op. 22" on Tuesday, August 18.

In addition to the subscription series and gala celebration, the Sunriver Music



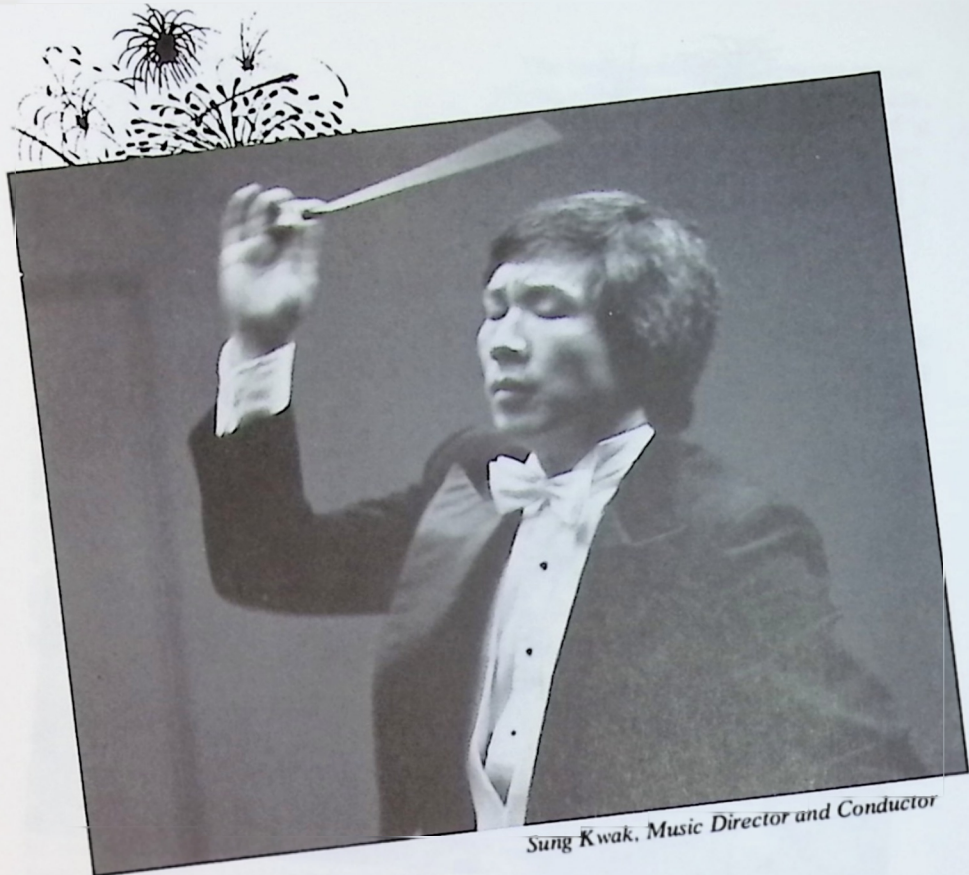
The Festival Orchestra in the Great Hall

Festival will continue with its strong commitment to education by providing a Special Demonstration for Young People on Friday, August 21, at 2:00 pm in the Great Hall. This demonstration for the young people will be at no charge and has been a favorite of the younger people throughout the community.

Ray Fabrizio, principal flute of the Monterey Symphony and the Sunriver Music Festival Orchestra, is the man that recognized the outstanding acoustical potential of the Great Hall. He and Polly Kahle, a Sunriver resident and family friend of Fabrizio, are generally credited with the inspiration of creating a music festival in Sunriver's rustic Great Hall. In 1976, Ray shared the idea with his colleagues at the Bear Valley Music Festival, and they too became enthused

with the notion of a festival that would combine elements of chamber ensemble and chamber orchestra repertoire performed by professional musicians in Sunriver's idyllic setting. Sunriver Properties, Inc. (now Sunriver Properties Oregon, Ltd.), developer of Sunriver, was receptive to the concept and agreed to support it by providing the Great Hall together with additional financial and staff support.

An eight-member steering committee was formed to plan the first Festival. The committee consisted of Ray Fabrizio and Polly Kahle with Charlene Wilson, a cellist from Santa Barbara; Joan Hibbs, a Sunriver resident; Julie Peecher, then Public Relations Director of Sunriver; the late Dr. Eugene White, the president of Bend's Central Oregon Symphony



Sung Kwak, Music Director and Conductor

Society; Jerry Yahna, chairman of the music department of Central Oregon Community College; and Jim Reeves, then Assistant Manager of the Oregon Symphony, later General Manager of the Eugene Symphony and now Orchestra Manager of the New Mexico Symphony.

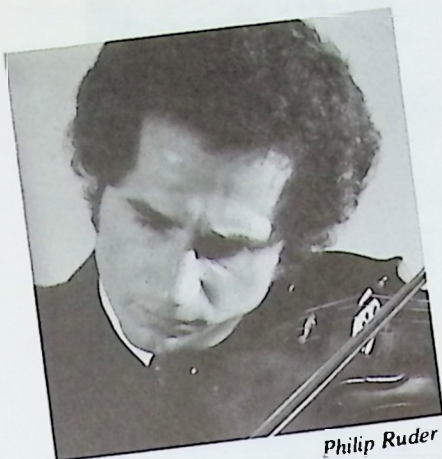
Lawrence Leighton Smith, then Music Director and Conductor of the Oregon Symphony and now The Louisville Orchestra, was invited to be the Festival's first Artistic Director. After nearly two years of planning, the first Sunriver Music Festival was held August 22 - 27, 1978.

In 1978, the Festival took place over six days and consisted of three concerts, featuring repertory for both chamber ensembles and a chamber orchestra of 32 musicians. By 1983, the Festival's program had become established at twelve days with four subscription concerts featuring a mixture of music for small ensembles and chamber orchestra,

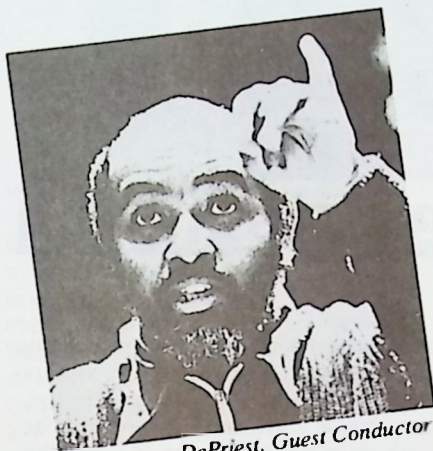
a special evening of chamber music for Festival patrons, and a demonstration for children. Informal chamber music get-togethers by the musicians produce spontaneous performances throughout the community.

Beginning in 1981, the Festival's concerts were broadcast in the winter by KWAX-FM, the University of Oregon's all-classical station. The 1982 Festival was also broadcast by KQED-FM, San Francisco. In 1983, KQED recorded the Festival's concerts, which were made available over the American Public Radio network in December, 1983. Over fifty stations across the country transmitted the concerts to an estimated audience of nearly one million listeners.

Previous guest conductors for the Festival have included Barry Tuckwell in 1982, Joel Lazar in 1981, and George Cleve in 1980. Guest soloists have included Mark Westcott and Christopher O'Riley, piano, and Barry Tuckwell, horn.



Philip Ruder



James DePriest, Guest Conductor

In 1983, four guest conductors were engaged in search of a successor to Maestro Smith: Gerhard Zimmerman, Murry Sidlin, Seymour Lipkin and Sung Kwak. Maestro Kwak was appointed Artistic Director in October, 1983.

All concerts will begin at 8:30 pm in the Great Hall. For ticket information and any inquiries regarding the Sunriver Music Festival and Gala Celebration contact:

Sunriver Music Festival
P.O. Box 4308
Sunriver, Oregon 97707

or call the Sunriver Music Festival
Office: (503) 593-8121.

Sunday, August 16, 8:30 p.m.

JAMES DePREIST, *Guest Conductor*

ROMAN

Sinfonia in e minor

DVORAK

Serenade in E Major, Op. 22 (strings only)

MAHLER

Adagietto from Symphony No. 5

MENDELSSOHN

Symphony No. 1 in c minor, Op. 1

Tuesday, August 18, 8:30 p.m.

SUNG KWAK, *Conductor*

GREGORY PARTAIN, *Piano*

BACH

Brandenburg Concerto No. 3 in G Major

STRAVINSKY

Concerto in E-flat Major "Dumbarton Oaks"

HAYDN

Symphony No. 22 in E-flat Major

"Philosopher"

ST. SAENS

Piano Concerto No. 2 in g minor, Op. 22

Thursday, August 20, 8:30 p.m.

SUNG KWAK, *Conductor*

PHILLIP RUDER, *Violin*

MOZART

Symphony No. 35 in D Major, K. 385

"Haffner"

VIVALDI

The Four Seasons, Op. 8

#1 - *La Primavera* (Spring)

#2 - *L'Estate* (Summer)

BIZET

Symphony No. 1 in C Major

Saturday, August 22, 8:30 p.m.

SUNG KWAK, *Conductor*

PHILLIP RUDER, *Violin*

RAVEL

Introduction and Allegro

VIVALDI

The Four Seasons, Op. 8

#3 - *L'Autunno* (Autumn)

#4 - *L'Inverno* (Winter)

BEETHOVEN

Symphony No. 2 in D Major, Op. 36

***Special Demonstration for the
Young People in the Community***
Friday, August 21, 2:00 p.m.

PROGRAMS AND ARTISTS SUBJECT TO CHANGE

Claire Barr-Wilson:



Lunacy Can Be Beautiful

by Sherry O'Sullivan

Upon meeting Claire Barr-Wilson, you may think you've met the definitive in open, unabashed, humorous, effervescent wackiness. Not so. Wait until you meet her ceramic sculptures!

Barr-Wilson does things with ceramics I've never seen before. Her figures of women combine the tilted and zany concepts one would associate with cartoonists like Don Martin and Jerry Van Amerongen, and a certain poignancy and careful spontaneity of her own. Lest the phrase "careful spontaneity" confuse the reader by its obvious contradictory nature, permit me to explain that Barr-Wilson's work exudes abundant freshness and delight at first glance; it is only upon close scrutiny that one begins to appreciate the enormous amount of artful and meticulous detail it took to create that impression. Barr-Wilson is exceptional.

Consider "Tired Dogs," a perfect vignette in itself: a rumpled armchair

upholstered with a thready striped cover that has seen too many fannies and too many pets for too many years. In the armchair is a woman, slumped, her feet soaking in a tub of water. It looks like real water. Under part of the tub, skewed to the side, is a worm, fuzzy throw rug of which we all possess at least one. On the other side of the tub is a collie, curled and asleep on the floor tiles. The woman's head is thrown back against the chair; her arms are flung over the sides; in one large hand she is clutching a drooping towel; the other hand hangs limp. And she is *ugly*. Her hair escapes from curlers, and her body bulges and droops under a dreadful print dress which is gathered and bunched above fat knees. We've all seen her somewhere before. We've all BEEN her at some time before.

Barr-Wilson's use of both colored clay and mason stains allows a wide spectrum of colors to infuse her works, lending real dimension to her wackiness. Rich red-



wood tones highlight "The Sauna," contrasted by the glistening, sweating body of the very odd lady sprawled there next to a dipper of water and ceramic container of hot stones. Barr-Wilson creates wonderful fabrics and textures that either flow gracefully as gowns made of satin and lace, or rumple splendidly as flannelled bathrobes. But best of all are her people. Rather than make statements, they reflect attitudes with which we are all too humorously familiar. And an "attitude" is exactly how Claire Barr-Wilson explained the genesis of her work, describing a professional ascension that seems curiously reversed from how one imagines an artist to develop.

"Although I'd always been playing and working with clay when I was a kid," she said, "it was when I was in college that I developed an 'attitude,' and it wasn't until graduate school that I then developed the skill."

It is difficult capturing the hilarious, yet deeply poignant whimsy which characterizes Barr-Wilson's work. An example is "Mary's Party," a portrait which, ultimately, can tug at your heartstrings for diverse and personal reasons, yet leave you laughing. On a

blue-edged, white ceramic plate rests a magnificent chocolate cake trimmed with white icing. Sitting on the cake is "Mary," her girth and party dress taking up most of the surface. Corpulent arms are folded across her thighs; hands are clasped in her lap; her legs are splayed; and under a silly party hat and tight brown curls, "Mary" wears a wistful, slightly dissipated smile. The first impression causes laughter. Rapidly, however, as one studies the piece, it assumes deeper connotations. "Mary" could be any one of us, waiting patiently for "life" to happen, or perhaps puzzling over the disparity between expectations and reality. Hilarity quickly returns as eyes begin to recognize "Mary's" silly white socks and party slippers with their gilt bows, or how the weight of her solid thighs are pushing down and crimping the cake, or the preposterous blue box tied to the back of her dress as it trails and tumbles into the icing next to a solitary, burning candle.

In more recent works, Claire Barr-Wilson has begun combining animals with humanity's eccentricities. In the first of a series titled *Emotions*, she has created "Drowning in Unbridled Anger."



"Tired Dogs"



"Mary's Party"

using a very human-like wolf as the vehicle. It is impossible to describe how Barr-Wilson is able to express this violent emotion, while retaining her capacity for outrageous whimsy. But she does, and the rest of the *Emotions* series promises to be her best work yet.

"St. Francis Drake: Patron Saint of Holstein Cows" is a magnificent piece of gentle irreverence. A majestic drake is cloaked in long, flowing monkish robes, wearing a corn cross and holding a bale of hay in a human hand. His face manages to convey the ultimate in compassion and kindness, and perched on his back is a small Holstein cow. It loses a great deal being translated into words. With all her creations, they have to be seen to be appreciated.

In describing her works, I am also describing Claire Barr-Wilson: she is vibrant, funny, beautiful and life-loving. Rarely have I enjoyed interviewing anyone as much, although it was amazing that any information at all was passed between us because we spent the whole time convulsed with laughter. Upon reflection, however, I realized that if laughter was a contagious virus, Clair Barr-Wilson would be Typhoid Mary!

Born in Los Angeles, Barr-Wilson graduated from California State College



"Pinkie Goose"

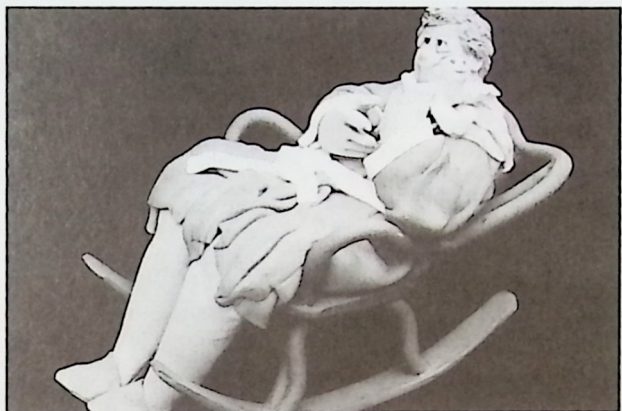
and received her Master of Art from Chico State University in 1971. Barr-Wilson has had over fifty shows in New York, Washington, Nevada, Minnesota, California and Ohio, with a majority in the state of Oregon. Recently, her works were shown in the Attic Gallery in Portland and in Seattle's Pioneer Square at the Northwest Gallery of Fine Woodworking.

There are two upcoming opportunities to enjoy Barr-Wilson's ceramic sculpture.

(continued to page 40)



"Fruitless Exercise"



"Dad's Apple"



"Goose in Love"



"Doubt Before the Knot"

A NOVEL BY

JOANNA SCOTT

FADING,



MY
PARMACHEENE
BELLE

Fading, My Parmacheene Belle

by Joanna Scott

Ticknor & Fields, \$17.95

Reviewed by Erik Ryberg

Fading, My Parmacheene Belle is the first novel by Connecticut-born Joanna Scott, a professor of creative writing at the University of Rochester.

A Parmacheene Belle is a fishing lure, a fly made from the fin of a fish: tasty, effective, and short lived. Is this a book about fishing? Well, no. It is a book about metaphor, about truth, and about coming to terms with truth. The Parmacheene Belle serves as a central metaphor for this lyrical, fascinating novel, and for the nameless hero/narrator it is one of many metaphors he appropriates to help him interpret his life.

At the beginning of *Fading* we meet a narrator who is strong, old, and sure of himself. He has developed the kind of relationship with his wife that any two people would whose pride forced them to

pretend to hate each other even after fifty-three years of marriage; he is a character who when his wife throws him out of the house into the winter cold takes only a teakettle and a compass, and melodramatically bequeathes the rest of their belongings to her as he exits.

But no one is fooled that there is no love here, and he soon returns to tell her, like a child, of his adventure on the raft in a pond, of his fear of falling in the water. His imagination is his only threat:

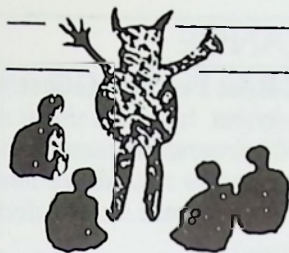
"I remind you I am an old man and with the willow boughs scraping against my chin in sore distress. It is as though an invisible hand has determined upon my fate, pinning me to the raft, tugging me farther from the shore; there is nothing to be done but lie still as death must be, floating, the raft slides along ridges of water, I wait beneath the quiet making a single word loud in my head: *Wife*."

"It might be nighttime, so still is the air, but if I were upon our mattress she would pinch my hand to assure me I was safe. There must be waking and there must be sleeping, and I am somewhere in between, drifting from shore. My wife would navigate me home if she knew of my difficulty, she would wrap her arms around me, her bosom flat as the silence against my ear . . ."

But the "wife" (she too is nameless) is not always thought of in such protective, sympathetic terms. The narrator insists that she was the Parmacheene Belle, and he a "dumb spotted trout" who rose to the bait, that it was all a trick orchestrated by his friend Gibble to dump on the narrator Gibble's aged and unhealthy uncle and his available but unchaste cousin.

The narrator's conviction and assuredness on all topics except perhaps, the origin of his wife, abandon him at his wife's death, and a passive denial of truth becomes active as he hurls a chair at his

(continued to page 41)



Becoming Complete

by Thomas Doty

Native Americans have a symbol in their rock writings for completeness, a vertical oval like a rope with the two ends tied. Tying a knot makes the rope a circle, makes it complete. This symbol is found all over the county in rock writings that speak of completeness as an on-going cycle of birth and life and death.

All people strive for completeness, and Native Americans of this region are no different. Yet it is ironic that the very rocks where Native people have sought truth, are now symbols of a different closure: the destruction of their traditional cultures by others striving for their own truths, who take away the cultural lifeblood of Natives.

Near the top of Lower Table Rock the Takelma Indians go on vision quests. The site is marked with a rock writing which includes a completeness symbol. The message reads: "Come to this place below the top of the rock to become complete, away from conflict."

Yet this rock is scarred with the tragedies of the Rogue River Indian War. Barbed wire defines the boundaries of a short-lived reservation. Nearby is a plaque that marks the treaty signing, an event that tricked Takelma people into being shipped and force-marched miles from their homeland, many dying along the way of sickness and sadness. Three of the four bands of Takelma-speaking Natives were scattered to the winds. The White Man's vision to drive the Takelma to utter and complete destruction was nearly accomplished.

At the top of the rock in the center of the Modoc world, is another completeness symbol. This rock writing tells the story of how Koomookumpts, Modoc creator, completed the world. It was to this same place that Captain Jack, Indian leader during the Modoc War, was held after his capture. The soldiers were for hanging him near the rock, but it was thought best to take him to Fort Klamath and do it properly, which they did. This rock marks the beginning of the Modoc world, as well as the end of an ancient culture. More rock writings on the rock tell of the forked tongues of the new people and the hanging of a Modoc leader . . . the completed deeds of the White Man.

Even more ironic, near this rock thousands of Japanese Americans were incarcerated during World War II. When freed from barbed wire and guard towers, several Japanese climbed a rock called the Peninsula and left a symbol on top: a Christian cross, a dual message of life, and of suffering and persecution. A plaque at the camp reads: "May the injustice and humiliation suffered here never recur," a line that applies equally to Native Americans.

You don't need to spend much time on these rocks before you realize that they are not Native American places. We only think of them as such because Native people are receivers of their powers. If you climb the rocks these days, you can still find Old Time truths that have kept Native cultures healthy for centuries. But you will also find other truths, grim reminders of events many people would just as soon forget. Yet they are not easily forgotten. The rocks still speak to those who listen, and their words, if you take them to heart, will get you well on your way to becoming Native. They'll tie the knot and make you complete. These rocks teach us how to find truths without taking different truths away from others.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest.

PROGRAMS & SPECIALS AT A GLANCE



*Peter Britt Music Festival Founder and Music Director
John Trudeau*

Britt Festival Guest Artists will be the guest hosts of *First Concert*, sharing their conversation and music. The artists will discuss their careers and share some of their experiences. Guests are scheduled for 1 p.m.

Wednesday, Aug 5 Founder John Trudeau
Friday, Aug 7 Composer Tom
Monday, Aug 10 Violinist C
Tuesday, Aug 11 Vocal gro
Thursday, Aug 13 Guest Co
Monday, Aug 17 Harpsichord
Thursday, Aug 20 Pianist L

The Keeper introduces the world of one of the finest and most interesting theatre companies in New York. The radio drama series on Thursday

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Micrologus	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:30 St. Paul Sunday Morning	10:00 First Concert	10:00 First Concert	10:00 First Concert
11:00 Audiophile Audition	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
12:00 Milwaukee Symphony	2:00 St. Louis Symphony	2:00 Cleveland Orchestra	2:00 Toni Carn
2:00 Oregon Bach Festival	4:00 Northwest Week	4:00 Fresh Air	3:00 A No
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Fres
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	4:30 Jeffe Daily
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All T Cons
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:00 Visit New Grimston	9:00 Tales from the Shadows	6:30 Sisk Mus
	9:30 Post Meridian (Jazz)	9:30 Post Meridian (Jazz)	9:00 Vintag
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:30 Post (Jazz)
	10:02 Post Meridian (Jazz contd.)	10:02 Post Meridian (Jazz contd.)	10:00 Ask
			10:02 Sidr On F
			11:00 Post (Jazz)

ll join Pat Daly as
with an hour of
will talk about their
ir favorite music.
a on:

and Music Director

mas Svoboda
ristiane Edinger
p Chanticleer
ductor Joanne Falletta
iist Elaine Comparone
on Bates

rk of Mabou Mines,
uovative repertory
rk, in a four-part
ys at 9 pm.

A Musical Offering features music from the 16th through 18th centuries in a concert series at 1:30 pm on Fridays beginning August 21.

Tongue-in-Cheek Stravinsky with Robert Winter and members of the Los Angeles Philharmonic features Igor Stravinsky's Suite, *A Soldier's Tale* in the final program of the Pacific Coast Highway series at 2 pm on Friday, August 14.

Audiophile Audition showcases both classical and jazz versions of Villa-Lobos compositions in "Heitor Villa-Lobos Centenary" on Sunday, August 16, at 11 am.

The Oregon Bach Festival concert series from the 1986 Oregon Bach Festival in Eugene continues on Sundays at 2 pm.

The Jefferson Daily adds an "About Women" feature to the half-hour regional news magazine hosted by Annie Hoy each weekday at 4:30 pm.

Wednesday	Thursday	Friday	Saturday
ing Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	
concert	10:00 First Concert	10:00 First Concert	8:00 Ante Meridian
News	12:00 KSOR News	12:00 KSOR News	10:00 Jazz Revisited
lt at gie Hall	2:00 Music From Europe	1:30 Pacific Coast Highway Musical Offering (Beg. Aug 21)	11:00 NPR World of Opera Canadian Opera Company (Beg. Aug 15)
e: To You	4:00 Fresh Air		
Air	4:30 Jefferson Daily		
son	5:00 All Things Considered	3:30 Marian McPartland's Piano Jazz	2:00 L'Orchestre Symphonique de Montreal
mgs eered	6:30 Siskiyou Music Hall	4:30 Jefferson Daily	4:00 Studs Terkel
DU H-Hall	7:30 Ashland City Band	5:00 All Things Considered	5:00 All Things Considered
Radio	9:00 The Keeper	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
Meridian	9:30 Post Meridian (Jazz)	8:00 New York Philharmonic	8:00 A Mixed Bag
. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
cord	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
Meridian (contd.)	10:45 Post Meridian (Jazz contd.)	12:00 Post Meridian (Jazz)	

Sunday

by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine expands to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

9:30 pm St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. & Mrs. Eric Overland; and the Schmiesing Eye Surgery Center.

Aug 2 Pianist Claude Frank performs music by Beethoven, Schubert, Schumann and Bach.

Aug 9 The Lark Quartet performs string quartets by Haydn, Britten and Brahms.

Aug 16 An Die Musik performs music by Schubert, Mozart, and Jerzy Sapiyevski.

Aug 23 Joel Krosnick and Gilbert Kalish perform music for cello and piano by Arthur Berger, Ben Weber, Otto Luening, and Hall Overton.

Aug 30 The Modern Jazz Quartet returns with performances of some MJQ classics.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, plus interviews with leading figures in audio and music. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Pioneer Elite Audio Components. Local broadcast made possible by Progressive Audio of Grants Pass and Medford.

Aug 2 Electronics Music by Larry Fast, Wendy Carlos, Kurt Riemann, and Richard Burmer, and an interview with synthesist Larry Fast.

Aug 9 Pipe Organ Music by Meyerbeer, Saint-Saens, Durufle, Dupre, and Paul Halley, and an interview with Dave Wilson on WATTS.

Aug 16 Heitor Villa-Lobos Centenary Both classical and jazz versions of Villa-Lobos compositions, and an interview with Keith Wise of American Audio Labs.

Aug 23 Recent Releases Music by Liadov, Falla, John Rutter, Bartok and Hindemith, and an interview with William Firebaugh on the Well-Tempered Arm.

Aug 30 Music of Today Music by Steve Reich, Luciano Berio, Daniel Lentz and Abdullah Ibrahim, and an interview with flutist Ransom Wilson.

12:00 n Milwaukee Symphony Orchestra

KSOR presents its annual summer season of Milwaukee Symphony broadcasts, under the batons of Music Director Zdenek Macal, and Conductor Emeritus Lucas Foss. Produced by WFMT, Chicago.

Aug 2 Zdenek Macal conducts *Jubilee*, by Sierra; the Violin Concerto in A Minor, Op. 53, by Dvorak, with soloist Shlomo Mintz; and Schubert's Symphony No. 9.

Aug 9 Zdenek Macal conducts the Piano Concerto No. 24 in C Minor, K. 491, with soloist Rudolf Firkusny; and Mahler's Symphony No. 1 in D ("Titan").

Aug 16 Lucas Foss and Margaret Hawkins conduct Haydn's Symphony No. 104 in D ("London"); *Verdant Music* by Torke; the Renaissance Concerto, by Lucas Foss; and Mendelssohn's Symphony No. 4 ("Italian").

Aug 23 Zdenek Macal conducts *Principals* by Andre Previn, the Piano Concerto No. 5 in F, Op. 103, by Saint-Saens, with soloist Stephen Hough; and two works by Borodin: the Symphony No. 2 in B Minor, and the Polovtsian Dances from *Prince Igor*.

Aug 30 Zdenek Macal conducts the Passacaglia, Op. 1, by Webern; the Mozart Clarinet Concerto in A, K. 622, with soloist Russell Drago; and Beethoven's Symphony No. 2 in D, Op. 26.

2:00 pm Oregon Bach Festival

A series of concerts from the 1986 Oregon Bach Festival in Eugene with world-renowned musicians performing the works of Bach and others, directed by Helmuth Rilling. Produced by KWAX in Eugene.

Funding for distribution by Centennial European Motorcars, Koke Printing Company, The Eugene Clinic, Hospital and Health Care Plan; Graphic Color; Eugene Live Recording; and the KWAX/KWBX Arts and Performance Fund.

Aug 2 The Festival Chamber Orchestra performs music by Handel, Vivaldi, Bach, and Alessandro Marcello.

Aug 9 Violinist Kathleen Lenski, pianist Victor Steinhardt, and Johannes Ritzkowski, horn, perform music by Mozart, Schumann, and Brahms.

Aug 16 Oboist Ingo Goritzki, harpsichordist Hans Joachim Erhard, and cellist David Speltz perform music by Vivaldi, Bach, and Isang Yun.

Aug 23 This all-Bach program features the Orchestral Suite no. 3 in D, BWV 1068; the Motet *Singet dem Herrn*, BWV 225; and the Magnificat in D, BWV 243; all performed by the Festival Orchestra and Chorus, with Helmuth Rilling conducting.

Aug 30 The Festival Chamber Orchestra performs music by Corelli, Bach, Telemann and Vivaldi.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Centers of Klamath Falls and Ashland; Richard Wagner and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Aug 2 Dharma Wisdom with Kalu Rinpoche. One of the most respected living teachers in Tibetan Buddhism, Kalu Rinpoche provides a thoughtful and enheartening message for the spirit.

Aug 9 The Mayan Calendar with Jose Arguelles. By special arrangement with *New Dimensions*, KSOR presents another discussion with Jose Arguelles, who has been conducting research on the Mayan calendar. Arguelles reveals the insight and power revealed by the Mayan calendar. August 16 and 17 mark the beginning of the final 25 year cycle of the Mayan calendar. This program pre-empts the one regularly scheduled by *New Dimensions*.

Aug 16 The Tarot and You with Angeles Arrien. One of the oldest tools for revealing the territory of the unconscious, the Tarot has been used for centuries to tap deep levels of self-knowledge. Arrien, an anthropologist, discusses the universal archetypes in the Tarot, and how these archetypes can be used for self-understanding.

Aug 23 Essence and Energy: A Practical View with Paul Williams. The author of the classic *Das Energi* talks about his own journey which includes founding *Crawdaddy* Magazine in 1968 and living communally in British Columbia during the early 1970s.

Aug 30 To be announced.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

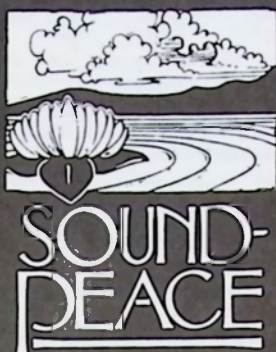
Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes.

11:00 pm Music From The Hearts Of Space
Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



Metaphysical books of the East and West. Sanskrit & Tibetan grammars and dictionaries. Unique educational materials. Hospice materials for comforting adults and children. Art and religious objects.

WINDHAM HILL TAPES,
CD's, CHILDREN'S
MUSIC & STORIES

199 East Main St., Ashland, OR 97520
(across from Mark Antony)
503-482-3633



Charles & Vicki von Grabill



A gallery of contemporary American Crafts representing over 200 artists.

Complete with an espresso cafe.

199 East Main Street/Ashland/488-1841
Across from the Mark Antony

Monday

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news with Morgan Holm.

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and Morgan Holm presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic and resource issues in the Klamath-Siskiyou Bioregion. produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, & the MacKenzie River Gathering.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Aug 3 MENDELSSOHN: Symphony No. 4 ("Italian") CD

***Aug 10** GLAZUNOV: Suite from the Middle Ages

Aug 17 FRANCK: Piano Quintet in F Minor

Aug 24 GINASTERA: Piano Sonata

Aug 31 TCHAIKOVSKY: Rococo Variations. Op. 33

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

1:00 pm Special First Concert Guests

Guest artists from the Britt Festival will join Pat Daly for an hour of conversation and music. The artists will talk about their careers, and share some of their favorite music.

Aug 10 Violinist Christiane Edinger

Aug 17 Harpsichordist Elaine Comparone.

2:00 pm St. Louis Symphony

From National Public Radio, KSOR presents a season of broadcast concerts by one of America's best and most adventurous symphonies, conducted by Leonard Slatkin.

Aug 3 Leonard Slatkin conducts the Rondo Ostinato, by Theodore Berger; the Rondo in B-flat for Piano and Orchestra, Op. 6, by Beethoven, with soloist Jeffrey Siegel; Totentanz, for Piano and Orchestra, by Liszt, again with Siegel as soloist; and *Ein Heldenleben*, by Richard Strauss.

Aug 10 Erich Leinsdorf conducts the Symphony No. 38 in D Major, K. 504 ("Prague"), by Mozart; the Symphony of Psalms, by Igor Stravinsky; and excerpts from *Daphnis et Chloe*, by Ravel.

Aug 17 Erich Leinsdorf conducts *Music for Prague 1968*, by Karel Husa; the Piano Concerto No. 21 in C, K. 467, by Mozart, with soloist Walter Klein; and the Symphony No. 2 by Brahms.

Aug 24 Gunther Herbig conducts Six Pieces for Orchestra, by Anton Webern; the Piano Concerto No. 3 in C Minor, Op. 37, by Beethoven, with soloist Rudolf Firkusny; and the Symphony No. 8 in D Major, Op. 88, by Dvorak.

HOME AT LAST

RECORDS, TAPES
& COMPACT DISCS

THE BEST SELECTION AND SERVICE FOR CLASSICAL AND CONTEMPORARY MUSIC

WHEN YOU HEAR IT ON:

CALL US

HOME AT LAST
records, tapes & CDs

23 S. 2nd St.
Ashland (503) 488-0045

ante meridian

first concert

siskiyou music hall

possible musics

the blues

We are more than happy to special
order items and ship them to you!!

Aug 31 Raymond Leppard conducts "Iberia" from the *Images* by Debussy; the Piano Concerto No. 1 in E-flat, by Liszt, with soloist Krystian Zimmerman; and the Symphony No. 4 ("Italian"), by Mendelssohn.

4:00 pm Northwest Week in Review

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blow Pipe, Divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford, and Hardin Optical of Bandon.

Note: If the Iran/Contra hearings continue through the summer months, KSOR will provide summaries from National Public Radio of each day's hearing. The summaries will air from 6:32 - 7:00 pm, and *Siskiyou Music Hall* will begin late.

6:30 pm Siskiyou Music Hall

Your host is John Jurgenson

Aug 3 RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18 CD

Aug 10 GOUNOD: Ballet Music from "Faust"

Aug 17 SAINT-SAENS: Carnival of the Animals

Aug 24 BACH: Sonata No. 2 in D for Viola da Gamba and Harpsichord

Aug 31 BEETHOVEN: Piano Sonata No. 13 in E-flat

9:00 pm Visit New Grimston, Anyway New Time!

Young Neil Hoffman begins a new job in Special Services Division of the municipal government of the fictional New Grimston — opening the story of the all-too-real foibles of life in city government. (Produced by ZPPR Productions.)

Aug 3 On Location A low-budget film director from Europe wants to use the city's offices as the location for a movie, and Neil becomes his nursemaid.

Aug 10 The Gangs are Both Here Neil deploys Brian to speak to an assembly of two warring street gangs: the Plum Street Pings and the Warren Street Whizzes.

Aug 17 The Bureaucrat's Ball It's time for the annual charity show with entertainment provided by the municipal staff, and Andrea is the unwilling director.

Aug 24 The Age of Retirement Uncle Mickey of the custodial staff, faced with mandatory retirement, barricades himself in the boiler room with Roscoe, his robot.

Aug 31 Down is Up is Out The Mayor, the Public Relations Office, and Brian are being sued by a man who claims the "Down is Up" campaign is based on his ideas.

9:30 pm Post Meridian

Great jazz for the late night with Michael Perry. Call in your requests! Includes:

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

Local broadcast funded by The Gateways Program of Douglas Community Hospital of Roseburg.

2:00 am Sign-Off

Orders To Go 482-2808

GREENLEAF
-DELICATESSEN-

49 N. Main, Ashland "ON THE PLAZA"

Satisfying soups, fresh & natural salads,
hearty sandwiches, international entrees,
enticing desserts, cheese, and meats,
espresso, cappuccino, imported and
domestic beers, Oregon wines and more

PICNICS
BOXED LUNCHES
CATERING
CREEKVIEW
SEATING

Breakfast, Lunch & Dinner 7 days a week

Tuesday

*by date denotes composer's birthdate

5:00 am Morning Edition

- 6:50 am Regional news with Morgan Holm
- 6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional news: 7:30, 8:30, 9:00 and 9:30 am.
Plus:

- 7:37 am Star Date
- 8:37 am Ask Dr. Science
- 9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

- Aug 4 DEVIENNE: Bassoon Quartet in C
- Aug 11 VIVALDI: Violin Concerto No. 10 in B Minor, Op. 3 CD
- Aug. 18 BEETHOVEN: Piano Trio in E-flat ("Archduke")
- Aug 25 MOZART: Duo in G for Violin and Viola

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

1:00 pm August 11

Special First Concert Guest

Today Pat Daly welcomes members of the vocal group Chanticleer for an hour of conversation and music. Chanticleer performs this week at the Britt Festival.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Aug 4 Jesus Lopez-Cobos conducts *La Bova de Luis Alonzo*, by Jimenez; Ballet Suites from the *Three-Cornered Hat*, by Falla; and *Carmina Burana*, by Orff.

Aug 11 Jesus Lopez-Cobos conducts an all-Tchaikovsky program, including the "Hamlet" Overture-Fantasy, the Orchestral Suite No. 3, Op. 55, and the Piano Concerto No. 1 in B-flat, with soloist Barry Douglas.

Aug 18 Gunther Herbig conducts the Overture to *Oberon* by Weber; the Piano Concerto No. 2 in D, by MacDowell, with soloist Joela Jones; and Dvorak's Symphony No. 8 in G, Op. 88.

Aug 25 This program features the *Siegfried Idyll* by Wagner; Bruch's Violin Concerto No. 1 in G, with soloist Nadja Salerno-Sonnenberg; and Beethoven's Symphony No. 6 in F, Op. 68 ("Pastoral").

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

- Aug 4 PLEYEL: Sinfonia Concertante in B-flat
- Aug 11 PROKOFIEV: Symphony No. 6, Op. 111
- Aug 18 BEETHOVEN: Wind Octet, Op. 103
- Aug 25 MOZART: Serenade No. 7 in D ("Haffner")

9:00 pm Tales from the Shadows

Classic stories of horror by some of literature's most renowned writers, each exploring the darker places in human life (like under the kitchen sink).

Aug 4 *The Moonlit Road* by Ambrose Bierce. A ghost wanders around the old house, trying to reach her loved ones and explain her death — and reveal her murderer.

Aug 11 *The Predicament* by Edgar Allen Poe and "The Burrow," by Franz Kafka. One of Poe's most chilling tales is followed by Kafka's story of a little creature who has built an underground shelter.

Aug 18 *The Dream of a Ridiculous Man* by Dostoevsky. A man tries to tell everyone about his suicide and his journey to a distant land, but no one believes him.

Aug 25 *Esme* by Saki, and "On the Harmfulness of Tobacco," by Chekhov. Two short masterpieces tell the story of a stray hyena and a little boy, and of a man's thoughts on a wasted and tormented life.

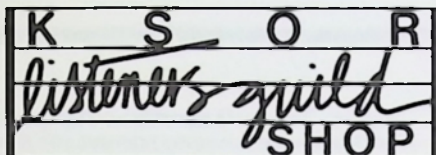
9:30 pm Post Meridian

All kinds of jazz. Includes:

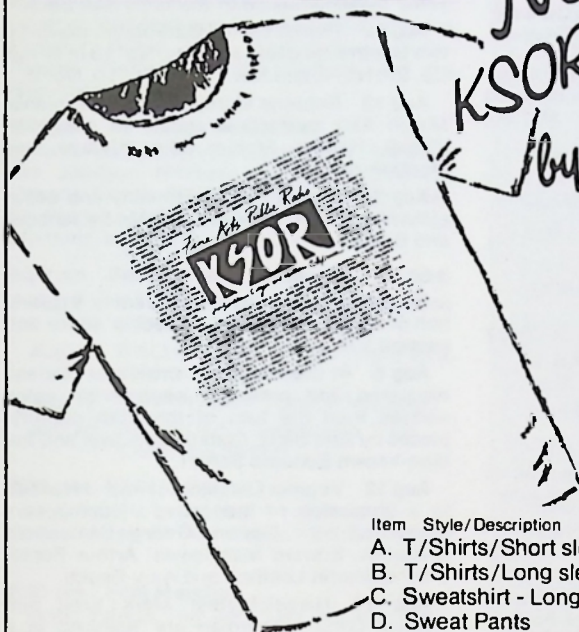
10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

2:00 am Sign-Off



New!
KSOR Designer Wear
 by Ashland Graphics



Design shows all towns in KSOR Listening Area. Blended lavender & blue on your choice of: Black, Jade, Royal Blue, Teal, Purple. Hanes 50% Cotton/50% Acrylic. **Sizes:** Small, Medium, Large, X-Large.

Item	Style/Description	Price + Ship/Handle
A.	T/Shirts/Short sleeve	\$8.50 each + 1.50
B.	T/Shirts/Long sleeve	10.50 each + 1.50
C.	Sweatshirt - Long sleeve	16.00 each + 2.50
D.	Sweat Pants	15.00 each + 2.50
E.	Sweatshirt & Pants Set	30.00 set + 3.00

Item Letter	Style/Description	Color Choice		Size	Quan	Price Each	Shipping	Price Total
		1st	2nd					
						\$	\$	\$

Allow 4 weeks for delivery.

Total Enclosed: \$ _____

Name: _____

Make check payable to:
 Shirt/KSOR Listeners Guild
 1250 Siskiyou Blvd.
 Ashland, OR 97520

Address: _____

OR

Phone: _____

I wish to use: ☐ MasterCard ☐ VISA

Card No. _____

Expires: _____

Wednesday

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Morgan Holm

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Aug 5 BOCCHERINI: String Quartet No. 1 in C Minor, Op. 37

Aug 12 DUSSEK: Sonata in F Minor, Op. 77

*Aug 19 ENESCO: Violin Sonata No. 3 in A Minor

Aug 26 BARTOK: The Wooden Prince

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:00 pm August 5

Special First Concert Guest

Pat Daly welcomes John Trudeau, Founder and Music Director of the Britt Festival, for an hour of conversation and music. Trudeau steps down this year after 25 years with the Britt Festival, and will share his memories of the Festival, as well as some of his favorite performances.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Aug 5 Flutists Jean-Pierre Rampal and Alain Marion are joined by pianist John Steele Ritter in performance of works by J.S. Bach.

Aug 12 Pianist Daniel Barenboim performs two Beethoven piano sonatas: No. 13 in B-flat, Op. 27, No. 1, and No. 7 in D, Op. 10, No. 3.

Aug 19 Soprano Marilyn Horne and pianist Martin Katz perform a recital of songs by Vivaldi, Handel, Mahler, Nin, Alvarez, and Montsalvatge.

Aug 26 Pianist Rudolf Firkusny and cellist Lynn Harrell perform cello sonatas by Janacek and Beethoven.

3:00 pm A Noto To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Aug 5 At the keyboard, professor Nadeau discusses and performs sentimental salon waltzes from the turn of the 20th century: pieces by Eric Satie, Claude Debussy, and the little-known Edouard Schutt.

Aug 12 Virginia Eskin joins Roland Nadeau in a discussion of the group of composers associated with Boston: George Whitefield Chadwick, Edward MacDowell, Arthur Foote, Charles Martin Loeffler, and Amy Beach.

Aug 19 Harpsichordist Mark Kroll and violinist Carol Lieberman are featured in a program devoted to music for baroque and contemporary violin.

Aug 26 Guest co-host Bob Winter joins host Roland Nadeau at the keyboard in a program devoted to the great jazz guitarists.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

ON THE WALL

frame shop and gallery

Professional Custom Service
Specializing in Museum
Quality Framing For The
Artist, Collector and Gallery

217 E. MAIN • MEDFORD, OREGON 97501 • 773-1012

POSTER GALLERY

Dealers in Contemporary Posters and
Museum Reproductions

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Aug 5 VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis

Aug 12 RACHMANINOFF: Variations on a Theme of Paganini

Aug 19 STRAVINSKY: Apollon Musagete

Aug 26 ALBINONI: Concerto No. 2 for Oboe and Strings

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm Post Meridian

Host Valerie Ing with jazz for the night. Includes:

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Aug 5 Mark Egan demonstrates the method that produces his distinctive "singing" tone on the electric bass, and talks about his own recordings, as well as those by Dave Holland and Jay Berlin.

Aug 12 Saxophone great Sonny Rollins discusses his remarkable past, explains his technique of circular breathing, and shares his opinions on new releases like "Soloscape."

Aug 19 Trumpeter Wynton Marsalis describes life in the limelight and its effect on his artistic aspirations, and discusses some of his favorite recordings, such as Coltrane's "A Love Supreme."

Aug 26 Saxophonist Archie Shepp remembers his relationship with John Coltrane, and describes his transition to singing.

11:00 pm Post Meridian (continued)

More jazz for the night time.

2:00 am Sign-Off



"There's no business like show business"

and in Bandon-by-the-Sea, that is the business we're in. *Annie Get Your Gun*, the musical that made famous that line is being performed by the Bandon Playhouse 4 week-ends in August and September at Harbor Hall. *Annie* opens with a Dinner Theater, Friday August 21st. It's sure to be an entertaining show. For ticket information call 347-2511.

New businesses we can show you...

Coquille River Charters - take a tour of the river on the *River Runner*, rent a bicycle and ride around town or take your bike on board. If you want to experience fishing or crabbing *The Dauntless*, will take you out.

The Continuum Gallery - formerly Baltimore Antiques in Old Town Bandon has moved to their new location in the Continuum Center Building, with new art, crystal and antiques.

Los Gringos - A new restaurant featuring fresh food, tortillas, everything made on the premises. 347-9211.

Bandon Chamber of Commerce
P.O. Box 1515-K
Bandon, Oregon 97411
(503) 347-9616

Bandon-by-the-Sea
"So easy to find,
so hard to forget..."

Thursday

5:00 am Morning Edition

6:50 am Regional news with Morgan Holm

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Aug 6 SCHUMANN: Symphony No. 1 in B-flat ("Spring")

Aug 13 IBERT: Flute Concerto

Aug 20 DEBUSSY: *La Mer*

Aug 27 KHACHATURIAN: Violin Concerto

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

1:00 pm Special First Concert Guests

Pat Daly welcomes guest artists from the Britt Festival for an hour of conversation and music. The artists will share insights into their careers, as well as recordings of their favorite music.

Aug 13 Guest Conductor JoAnn Falletta

Aug 20 Pianist Leon Bates

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Aug 6 Organist Maija Lehtonen performs Widor's Symphony No. 6 for Organ; the Bavarian Radio Symphony Orchestra performs the Symphony No. 5 by Sibelius; and the Hague Residentie Orchestra performs *The Firebird* by Stravinsky.

Aug 13 The Tokyo String Quartet performs Beethoven's String Quartet No. 9. Also on the program are Vivaldi's *The Four Seasons*, featuring Iona Brown and the Academy of St. Martin-in-the-Fields; and the Southwest German Radio Symphony performs the Piano Concerto No. 3 by Beethoven, with soloist Kei Itoh.

Aug 20 This week the Osaka Philharmonic, with pianist Kei Itoh, performs Mozart's Piano Concerto No. 24, K. 491; the Bruch Violin Concerto No. 1 is performed by the Bavarian Radio Symphony, with violinist Joseph Swensen; the National Orchestra of Spain and pianist Eulalia Sole performs the Piano Concerto by Joan Guinjoan; and the Berlin Radio Symphony performs the Mendelssohn Violin Concerto, with pianist Elisabeth Glass.

ALCOHOL IS SUSAN'S BEST FRIEND.

She's lonely. So she drinks. Then she feels guilty but she won't admit anything is wrong.

Susan is the victim of a disease — alcoholism. It's a killer.

Get involved. Call Gateways. Show someone like Susan she has a real friend.

Gateways
P R O G R A M
Chemical Dependency Treatment
Douglas Community Hospital
738 W Harvard Blvd
Roseburg, Oregon 97470
(503) 440 2566

Now Gateways is also
in Central Oregon at:
District Hospital
Redmond, Oregon
Call collect (503) 548-8165

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Aug 6 BRAHMS: Symphony No. 1 in C Minor, Op. 68

Aug 13 DESPORTS: Four Little Pieces

Aug 20 BACKOFEN: Quintet in B for Clarinet and Strings

Aug 27 BRAHMS: Violin Sonata No. 2

7:30 pm The Ashland City Band

KSOR presents another season of broadcasts of the Ashland City Band — a summer tradition — live from Lithia Park, under the direction of Raoul Maddox.

9:00 pm The Keeper

This four-part series introduces the work of one of the finest and most innovative repertory theatre companies in New York, Mabou Mines.

Aug 6 Easy Daisy Mechum is a security guard at the Zoo. Lavonne is the keeper, and Dr. Fine is the zoo vet. In this program the trio attends Daisy, the Hippo, as she delivers her first calf.

Aug 13 The Comfort Cage A shipment of camels arrives at the Zoo. Dr. Fine has rigged up a comfort cage to protect the animals as they are unloaded. It is not a success.

Aug 20 Laughing Stock There's trouble in the orangutan cage.

Aug 27 Tiger Heaven Dr. Fine has hunted tigers in Asia, but that's not entirely reassuring as he, Lavonne and Mechum track an old tiger who has gotten out of her cage.

9:30 pm Post Meridian

Jazz for a Thursday night. Includes:

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:45 pm Post Meridian (continues)

2:00 am Sign-Off

How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

Send your contribution now!

- ☐ Composer / one year \$ _____
☐ Conductor / one year \$40
☐ Principal / one year \$30
☐ Regular / one year \$25
☐ Student/Senior / one year \$20

Name _____

Address _____

Phone _____

☐ My check is enclosed

I wish to use ☐ MasterCard ☐ Visa

Card No. _____

Expires _____

Make checks payable to:
KSOR Listeners Guild
1250 Siskiyou Blvd.
Ashland, OR 97520

Friday

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news with Morgan Holm at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Anté Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Scionco

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Aug 7 JENCKS: Piano Sonata No. 3

Aug 14 ROSSINI-RESPIGHI: *La Boutique Fantasque*

Aug 21 ADAMS: The Chairman Dances

Aug 28 SCHUMANN: Violin Sonata in D Minor, Op. 121

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:00 pm August 7

Special First Concert Guest

Pat Daly welcomes Tomas Svoboda, whose Dance Suite for Orchestra was commissioned for the 25th Anniversary of the Britt Festival, and will be performed August 8th at Britt.

2:00 pm Pacific Coast Highway

KSOR brings you this innovative series of programs devoted to West Coast performers and composers. Your weekly host is the renowned scholar and musician Robert Winter.

Aug 7 The Triad Takes Over Robert Winter welcomes the forty-five voices of the Early Music Ensemble of Los Angeles with Director Edward Casino in a program of Renaissance and Baroque choral music, featuring the music of Josquin des Prez and Claudio Monteverdi, among others.

Aug 14 Tongue-in-Cheek Stravinsky Robert Winter welcomes prominent members of the Los Angeles Philharmonic in a program built around Igor Stravinsky's Suite, *A Soldier's Tale*. (This concludes the series.)

1:30 pm A Musical Offering Beginning August 21

KSOR returns this concert series, featuring music from the 16th, 17th and 18th centuries.

Aug 21 The early music group Les Filles de Sainte Colombe performs music by Heinrich Isaac, Henry Purcell, Matthew Locke, and others.

Aug 28 The Smithson String Quartet performs music by Haydn, Mozart and Beethoven.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Aug 7 The marvelous Blossom Dearie plays songs she wrote: "I'm Shadowing You" and "Bye, Bye, Country Boy," then joins Marian for duets on popular standards like "Surrey with the Fringe on Top," and "If I Were a Bell."

Aug 14 Composer/pianist George Wallington, a veteran of Dizzy Gillespie's first be-bop group, returns to the jazz scene and plays "Heart of Heart," "As Time Goes By," and "Fine and Dandy."

Aug 21 Pianist Shirley Horn plays and sings "I Could Have Told You," and "There's No You," then joins Marian for duets of "Billie's Bounce" and "I Love You Madly."

Have You Tried Chata Yet?

One of southern Oregon's most unique dining experiences, Chata (ha-ta) specializes in the unique cuisine of Eastern Europe. You'll find remarkably wonderful food served in a warm and comfortable atmosphere.

Open at 5 pm
1212 S. Pacific Hwy.
Talent, Oregon
535-2575



Visit our Bend restaurant
THE GREENWOOD
118 N.W. Greenwood • 389-1878

Aug 28 Kenny Barron proclaims his love for the music of Thelonius Monk, playing Monk's "Misterioso" and "Light Blue," then in duet with Marian plays Ellington's "Cottontail" and Monk's "Straight, No Chaser."

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg & Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

- Aug 7** POULENC: Trio for Piano, Oboe and Bassoon
- Aug 14** MOZART: String Quartet in B-flat, K. 589 ("Prussian")
- Aug 21** BRAHMS: Clarinet Quintet in B Minor, Op. 115 CD
- Aug 28** STRAVINSKY: *The Rite of Spring* CD

8:00 pm New York Philharmonic

Aug 7 Zubin Mehta conducts the Brandenburg Concerto No. 3 in G, BWV 1048, by Bach; the Sinfonia Concertante in E-flat, K. 297b, by Mozart; *Prism* by Jacob Druckman; and the *Daphnis et Chloe* Suite No. 2, by Ravel.

Aug 14 Zubin Mehta conducts the Symphony No. 102 and the Trumpet Concerto in E-flat, by Haydn; Three Pieces for Orchestra, Op. 6, by Alban Berg; and *Till Eulenspiegel's Merry Pranks* by Richard Strauss.

Aug 21 Andrew Davis conducts *The Garden of Fand* by Sir Arnold Bax; the Piano Concerto, by Sir Michael Tippett, with soloist Emanuel Ax; and the Symphony No. 5 in C, Op. 67, by Beethoven.

Aug 28 Andrew Davis conducts Haydn's Symphony No. 104 ("London"); and *The Planets*, by Holst.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

The finest live performances from jazz clubs, concerts and festivals throughout the country.

Aug 7 This week, the Gramavision All-Stars, which includes groups led by John Blake, Bob Moses, and James Newton.

Aug 14 This week, don't miss a swinging program with Mel Torme (who will visit the Britt Festival this month) and pianist George Shearing.

Aug 21 The Count Basie Big Band is heard under the direction of flugelhornist Thad Jones.

Aug 28 Wayne Shorter is joined by an electric band in a performance recorded at Portland's Key Largo nightclub.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



Chateaulin

Cuisine Francaise

reservations 482-2264

50 E. MAIN ST., ASHLAND, OR 97520

Australia

Sydney \$896

Brisbane \$896

Melbourne \$896

New Zealand

Auckland \$796

Wellington \$836

Christchurch \$846

- Valid Thru Sep '87 -

Explorer Travel

521 East Main Street / Ashland, Oregon
(503) 488-0333

Saturday

by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

6:35 am Northwest News A brief summary of the week's events in Washington, D.C., as they affect the Pacific Northwest.

7:37 am Star Date

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise, with host John Baxter. Includes:

8:30 am Diana Coogle Commentary

9:00 am Bioregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project. Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:30 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Vener Plant in Klamath Falls.

Aug 1 Fats Waller and His Rhythm Selected recordings by the Waller small group including celeste and organ sides.

Aug 8 Kenton Artstries Recordings by the Stan Kenton band with "artistry" in the title.

Aug 15 Boogie Woogie as played by small groups and a variety of piano soloists, including Cripple Clarence Lofton, Jimmie Yancey and Count Basie.

Aug 22 Vocal, No Vocal Instrumental and vocal versions of "Perfidia" and "Love Nest" from the '20s, '30s and '40s.

Aug 29 Extended Recordings Duke Ellington's original "Reminiscing in Tempo," from 1935, and an early Ray Noble two-sided 78.

11:00 am NPR World of Opera

Local broadcast funded by Sun Studs of Roseburg and North Bend.

Aug 1 Christ, by Franz Liszt. Gyorgy Lehel conducts this rarely-performed oratorio, with the Hungarian Radio Chorus and the Symphony of Budapest.

Aug 8 Cleofide by Johann Adolph Hasse. Handel, Vivaldi, and Hasse all shared many things: the highest reputations for opera composition, the great librettist Metastasio, and each other's music. Handel set the writer's version of Alexander the Great's siege and victory over the King of India. Handel called it *Poro*. Hasse called his version of the same story *Cleofide*, after the hero of the piece. William Christie conducts Capella Coloniensis, with soprano Emma Kirkby in the title role.

11:00 am The Canadian Opera Beginning Aug. 15

KSOR brings you another summer season of performances by the Canadian Opera Company, produced by WFMT, Chicago.

Local broadcast funded by Sun Studs of Roseburg and North Bend.

Aug 15 Aida by Verdi. Paolo Peloso conducts, and the cast includes Leona Mitchell, Ernesto Veronelli, Livia Budai, Kevin Langan and Cornelius Ophthof.

Aug 22 La Traviata by Verdi. Derek Bate conducts, and principals include Nelly Miricioiu, Patrick Power, and Allan Monk.

Aug 29 Dialogues of the Carmelites by Poulenc. Jean Fournet conducts, and the cast includes Carol Vaness, Harolyn Blackwell, Janet Stubbs, Maureen Forrester, and Martin Chambers.

2:00 pm L'Orchestre Symphonique de Montreal

KSOR brings you a thirteen-week series of broadcast concerts by this world-renowned



MEETING THE CHALLENGES OF OUR TIMES IN AN ARTISTIC WAY

*An education beyond the basics
Preschool-kindergarten through eighth grade*

Light Valley Waldorf School

525 East "E" Street
Jacksonville, OR 97530

899-1490

Canadian orchestra.

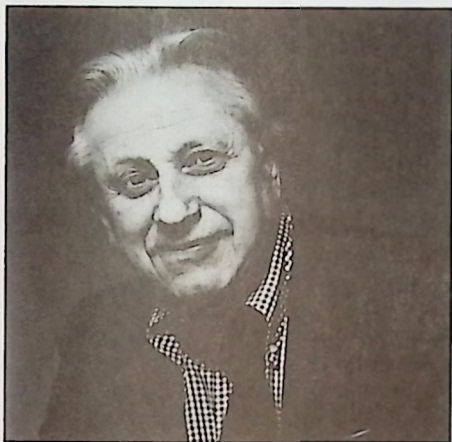
Aug 1 Lawrence Foster conducts the Rumanian Rhapsody No. 2 in D, Op. 11, by Enesco; Beethoven's Piano Concerto No. 5 in E-flat ("Emperor"), with soloist Andre LaPlante; and excerpts from Prokofiev's ballet *Romeo and Juliet*, Op. 64.

Aug 8 Charles Dutoit conducts *Trad-sens*, for Piano and Orchestra, by Bregent, with soloist Louis-Phillipe Pelletier; the Brahms Violin Concerto, with soloist Anne-Sophie Mutter; and Bartok's Concerto for Orchestra.

Aug 15 Semyon Bychkov conducts Dvorak's Piano Concerto in G Minor, Op. 33, with soloist Andras Schiff; and Tchaikovsky's Symphony No. 6 in B Minor ("Pathetique").

Aug 22 Gunther Herbig conducts Four Essays for Orchestra, by Baire; the Flute Concerto, by Karl Nielsen, with soloist Timothy Hutchins; and the Brahms Symphony No. 2.

Aug 29 Bruckner's Symphony No. 8 in C Minor.



4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts the best from his daily Chicago radio series, including interviews and readings.

Aug 1 Studs talks with double-bass virtuoso David Walter.

Aug 8 Author-journalist Gary Wills discusses his most recent book, *Reagan's America: Innocents at Home*.

Aug 15 Author Mark Petrakis discusses and reads from his book, *Collected Stories*.

Aug 22 Studs interviews author Jud Newborn who talks about his book, *Shattering the German Night: The Story of the White Rose*.

Aug 29 Studs talks about the tuba with tubists! Guests include Arnold Jacobs of the Chicago Symphony, and Harvey Phillips, organizer of the nationwide Tuba Christmas event."

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. and Mrs. Eric Overland; the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



THE GAMEKEEPER'S INN

Play your favorite board game and enjoy

- Omelettes • Hopplepopple
- Homemade Soups
- Quiche • Sandwiches with imagination
- Wonderful chunky chicken salad
- Steak and potatoes • Pasta • Fresh fish
- Courmet Oregon chicken entrees
- Fresh baked goods • Delightful desserts

Prices from \$2.95 to \$8.95
Great beers • Oregon wines
Breakfast, Lunch & Dinner

568 E. Main Street, Ashland
GAMEKEEPER'S INN



482 2293
THE GAMEKEEPER'S INN
— WORTH THE SEARCH

■ The Dance Suite (contd. from p. 9)

the contemporary moods of a new rhythmical pulse. The way individual movements work together and the overall form of the "Dance Suite" could be effectively choreographed for a chamber group of ballet dancers."

Rhythmic interest for this piece may have had its seeds in Svoboda's early study of percussion. Though his major instrument today is the piano, Svoboda has retained his fascination with percussion and percussive elements of orchestral music. For many years he was the director of the Percussion Ensemble at Portland State University and only reluctantly gave up that responsibility when other duties became more pressing.

"Understanding percussion, he commented "is important for every composer because the composition can gain added strength if its percussive elements are intense."

Another noteworthy aspect of the "Suite" besides its rhythmic intricacies is his intentional orchestration for the outdoors. Svoboda noted that he had carefully considered the acoustical setting when he prepared the "Suite" and that Britt audiences might find the "Suite" especially enjoyable for that reason.

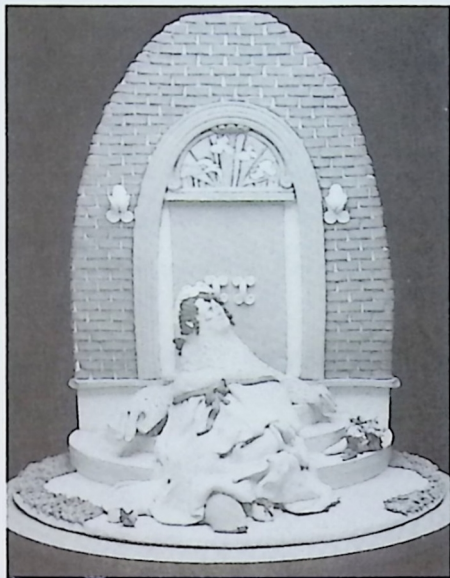
I asked Svoboda what his expectations of the orchestra might be and he confessed that he as a conductor and composer, might be "very involved and quite nervous at the first rehearsals and performance." He went on to declare, however, "I'm pretty much in control of what I want to hear and as a result I know I must push musically what is in the score. We have only three rehearsals which is the absolute minimum for this piece. I hope there won't be too many surprises. The musicians must have the opportunity not only to play the notes but to digest musically this new music which is coming from the sky."

Contrasts in timbre, instrumental complexity, and rhythmic intricacies will pervade the August night with exciting

sound. It seems an appropriate beginning for Britt's next 25 years.

Kathleen Davis is a regular contributor to the Guide.

■ Claire Barr-Wilson (contd. from p. 21)



Late for Work

A new show will open on August 16 at the Hanson Howard Galleries in Ashland. The public is invited to a reception on August 21, from 5:00 to 7:00 pm, to meet Claire Barr-Wilson.

Also, handsome greeting cards have been published featuring her creations. "Mary's Party" and many, many more have been professionally photographed in color against a polished dark background, allowing the images to spring out at you. Happily, the cards are not captioned in any way, allowing the giver to respond in his or her own way to the lunatic possibilities posed by each card/sculpture. Although the cards are available singly in outlets across Oregon (including the Hanson-Howard Galleries

in Ashland), a full box containing an assortment of twelve with matching envelopes can be ordered directly from the artist at her studio. To experience Claire Barr-Wilson's genius in this manner, send \$10 (plus \$1.50 for postage) to:

Claire Barr-Wilson Greeting Cards
111 Talent Avenue
Talent, Oregon 97540

However, be warned: once you have been exposed to her works you'll never quite be the same. To own a Claire Barr-Wilson ceramic sculpture, or even a photograph of it, is to guarantee an affectionate, whimsical giggle each and every time you look at it.

Sherry O'Sullivan, a freelance writer, is a regular contributor to the Guide.

■ REVIEW (contd. from p. 22)

retarded son and flees into the wilderness. The novel turns picaresque when he meets up with a young female runaway and the two of them venture out in his Buick Skylark, penniless and mismatched. But the humor of the picaresque is absent; the setting is too bleak, the theme too serious and too close to the reader. Like the narrator who blankets his surrounding with one fishing analogy after another, what reader does not appropriate truth and wedge it into a framework of familiarity that in the end only tangles and fogs the reality of events?

The characters in this novel disguise the truth about their families and their past, and the consequences of such self-imposed blindness threaten them with the kind of sub-sanity that has consumed the narrator.

Like a dying steelhead carried by the current back to sea after spawning, the narrator is led by the young "mermaid" (again, she is nameless) to an unnamed city and, yes, to the sea. And like the drifting steelhead, the narrator has little effect on events, dragged helplessly forward by the mermaid and powerless

against a world he sees as a threat on all fronts. Yet he can still shape his perception of those events. When a bum approaches him in the dark he locks the doors of his car and shudders in fear. But his sympathy rises almost imperceptibly in mid-paragraph, until, as the man finally stumbles off, he leaps out of the car and cries: "wait for me!" It is the narrator's endless suspicion and his simultaneous, though unconscious, complicity with the world of lies and hazy point of view that colors this novel and gives it its beauty. The language slips and turns so subtly and effectively that it is up to the reader himself to create the proper response.

But finally it is this ability to shift his point of view which saves the narrator, and which enables him at last to exclaim, after having escaped the sea which consumes in various ways more than one character of the novel:

"And when it is all behind how can I adhere to my opinions if I cannot distinguish the truth? If only I could revive the credulous child inside me, the boy whose imagination worked upon the world until there was no world to be known separate from his dreams . . . I thought I knew what to believe but now I am sure of nothing."

Here then, is the trap of the Parmacheene Belle: tasty and colorful, but hard to swallow. Fishing analogies carry the hero only so far, and in the face of reality they inevitably lose their potency and fade away. Unlike the rest of the characters in this novel, the narrator comes to terms with himself so that he may say, "who knows how far back deception goes?" and finally return to his home, and to the truth which, after all, is not so bad.

Erik Ryberg, a graduate of Ashland High, received the Dean's Prize for Fiction in each of his four years at the University of Rochester, where Joanne Scott was his professor of creative writing. He now lives in New York. This review first appeared in the Campus Times, University of Rochester.

Toll Call (chapter 7)

by Stephen Greenleaf

I slept fitfully, tossing and turning on a bed of tangled troubles and unfamiliar scents. Although the sheets were satin, the bedspread ruffled, the bedposts walnut, the headboard padded in soft brown leather, I didn't enjoy a minute of it. A mysterious figure kept crashing through my dreams, hooded, silent, skeletal, emerging from the far shadows of sleep to threaten havoc and assault. By five a.m. I was as rested as I was going to get, so I got dressed and went into the living room and joined Marilyn as she stood watch over Peggy until sunshine crept over the building across the street and eased through the blinds and licked at her eyelids until they opened.

She blinked and scratched her nose and looked around the room until she saw me. "Good morning."

"Good morning."

"How long have you been up?"

"A while."

"What have you been doing?"

"Watching Marilyn watch you."

She covered her face with her hands. "I must look like a harpy."

"From the expression on Marilyn's face I'd say you looked more like a Little Friskie."

"I don't feel frisky. I feel like I've been run over by a truck."

"Souvenir of your fall. I recommend a hot bath."

She nodded. "That would be wonderful. If I can make it to the tub."

I got up and went to the couch and looked down at her. "We'll go one step at a time. First, sit. Then, stand. Then we'll worry about traveling cross-country."

She threw off the blanket I'd draped over her and swiveled into a sitting position.

"When you stand up, put your left arm over my shoulder and I'll put my right arm around your waist. Don't put any

weight on your ankle till you're sure you have your balance. Then gradually test how much it can take. My guess is, not much."

I reached out a hand and Peggy grasped it with both of hers and I tugged her to her foot. When she was reasonably steady I moved to her side and we maneuvered into a fraternal embrace while Peggy touched her injured foot to the floor. "Ouch," she said. "You were right. It feels like someone's got it in a vise."

"Are you dizzy?"

"No. But I have a terrific headache."

"Let's head for the bathroom. I'll pretend I'm your crutch, and you can kind of hop along."

"Cassidy?"

"Funny."

We managed to get there without toppling over, though the jarring jolts of her hops made Peggy grunt each step of the way. When we reached the bathroom I opened the door, kicked the throw rug out of the way, lowered the lid of the toilet, and helped Petty skip her way into the room and lower herself onto the blue plastic disk.

"So far, so good," I said.

Peggy was looking down. "How long will my ankle look like it's dying?"

"Several days. The color goes before the swelling, usually."

"I guess it's sweat socks for awhile."

"Galoshes. Can you make it on your own from here or do you need help getting out of your clothes?"

I paired my question with a leer, but Peggy considered it seriously. "I'm wearing a full slip, of all things. It goes off over my head. I'm afraid I'll fall trying to get the damned thing off." She reached out a hand. "Help me."

I pulled her up. She balanced on one foot and I held one of her hands to steady her. With her free hand she unbuckled her belt, then tugged her slip up from beneath her skirt. When she'd finished she sat back down again, the slip a silvery cummerbund around her waist. Then

she unbuttoned her blouse and took it off and tossed it at something behind me. "Hold me while I get rid of this thing," she ordered.

I put my hands on her hips while she wrestled the frilly satin above her bosom and then over her head. Her midriff was tan and taut, her bra two translucent scoops, her breasts fat and freckled at the top, as if sprinkled with cinnamon.

When she caught me admiring them she threw the slip at me full in the face. "I think I can handle it from here," she said, looking at me with her head cocked, amused more than angered by my thrall.

"Rats," I said.

"Sorry."

"I don't suppose you need me to scrub your back."

"I don't think so. One thing might lead to another, and I haven't brushed my teeth."

"Speaking of which, you don't happen to have a spare toothbrush handy, do you?"

"Afraid not."

"I thought all you swinging singles kept such conveniences around."

"No." Peggy's look darkened so considerably I guessed I tromped on a poorly buried memory. "Could you get me my robe?" The request was terse and clinical. "It's on the hook behind the bedroom closet door."

I went to the bedroom and found her robe — silk, white, floor-length, with a single red rose embroidered at its lapel — and took it to her. "Anything else?"

She shook her head. "I don't think so. Oh. Maybe you can turn on the water. As hot as you can stand."

"Okay."

"And I use those bath oil beads over there."

I looked where she was pointing and plucked two pink balls that looked like plastic marbles out of an imitation crystal canister and dropped them into the steamy tub.

"And my towel. On the shelf up there."

"Washcloth?"

"No."

"Soap?"

"No."

"Rubber duck?"

That finally revived her grin. She punched me on the arm, much harder than I'd punched her. "Will you get out of here?"

"Your wish is my command. The eggs will be scrambled when you're done."

"You don't have to do that."

"I know. But then you didn't have to let me help you off with your slip."

She reached for a sponge and threw it at me. I ducked, stuck out my tongue, and retreated. "And don't forget to add milk to the eggs before you pour them in the pan," she instructed, as I let Marilyn through the door before I closed it.

I went to the kitchen, put on the water for coffee, found some baking soda and cleaned my teeth with it and my index finger, then found the instant coffee, eggs, frying pan, mixing bowl, and started in on breakfast.

I pattered with the staples for ten minutes, trying not to make a mistake that would poison or inflame us. By the time there was coffee in my cup and the eggs were wrecked and ready for the pan I was feeling cocky and cute, giddy from a lack of sleep and from the slightly risqué byplay with Peggy in the bathroom.

With the flair of Julia Child, I added a dash of this and a pinch of that to the soupy slime of eggs. Then I remembered Peggy's caution and looked in the refrigerator for the milk, then remembered she was out. I was about to dump my concoction into the pan all the same, just to see what would happen if I fried it up as is, when Peggy called me from the bathroom. I put down the mixing bowl and hurried to the rear of the apartment.

The door was still closed. I tapped and she told me to come in. I was greeted by a cloud of steam and a meandering cat and the sight of Peggy standing in the center of her bathroom wrapped in a

towel from her cleavage to her knees, her hair dripping like molasses onto her bare shoulders and her ankle dangling six inches above the floor like an ungainly grackle that was daring for its first flight.

Her arms were crossed over her breasts and her face was as pink as her towel. "This is embarrassing," she said, not meeting my eye.

"Why? You look good in terry cloth."

"I don't mean that. I mean I have to stand on the edge of the tub to reach those damned things and I can't stand on the edge of the tub because of my silly ankle."

She was pointing to a shelf high above the basin. On it were several items — a bag of hair curlers, a can of air freshener, a still-wrapped bar of soap, a box of Kleenex — plus the item she wanted me to get. I hopped onto the tub, reached up and got the little blue box, then hopped back down and handed it to her.

She thanked me. "On top of all the rest I just got my period. This will not go down as one of my favorite days."

I lingered.

"Well? If you think I'm going to let you stay while I do *this*, you're insane."

"We don't have any milk. Remember? It went to join the janitor."

"What?"

"Milk. For the eggs."

"Oh."

"I'm going to improvise."

"Oh."

"If it doesn't work I'll go for lox and bagels."

"Fine. Good-bye, Marsh."

"Or doughnuts, if you prefer. I like the powdered sugar ones. About half a dozen."

"Good-bye, Marsh."

"Or maybe croissants, if you're that type."

"Marsh. I mean it."

"Bye."

I returned to the kitchen and inspected the mixing bowl. The ingredients I'd added didn't seem to be blending all that well with the eggs. I stirred but didn't improve the situation, so I stirred some more, then opened the freezer and took out the quart of strawberry ice cream and added a teaspoon's worth of that as well. It looked funny.

As I was debating what to do next I heard a knock on the door. When I was halfway to it I remembered why I was where I was and went back to get a rolling pin.

Villard Books 1987; reprinted with permission.

Stephen Greenleaf is the author of six novels featuring detective John Marshall Tanner; *Toll Call* is the most recent. He also has published *The Ditto List* and currently is working on another novel. He lives in Ashland.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

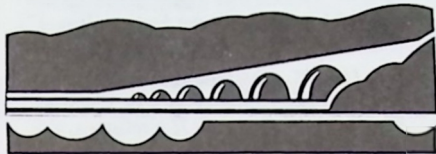
We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 Musical: Grease**
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg**
- 1 Exhibit: Niki Lindner, acrylics; Larry Evans, clay**
Umpqua Valley Arts Association
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**.
- 1 7, 8, 14, 15, 21 & 22 Adult Comedy by Bernard Slade: Same Time Next Year**
Tickets available Tues-Sat. 1 - 5 pm
Performance at 8 pm. Encore Theater
229 S.W. "G" Street
(503) 479-8089 **Grants Pass**
- 1 and 8 Performance: Little Ole Opry on the Bay** presented by the Little Theatre on the Bay
(503) 269-0215 **North Bend**
- 1 thru 3 Britt Bluegrass Festival**
30-31 Bill Monroe, Mac Wiseman
Jim & Jesse, Ralph Stanley.
Aug. 1 Tony Trishka and Skyline;
Peter Rowan Trio; D.L. Menard and the Louisiana Aces
Aug. 2 Sally Mountain Show;
Gospel Chorus; Giora Feidman & Jewish soul music
Aug. 3 The Kingston Trio; The Battlefield Band; Brian Freeman
6:30 pm Britt Pavilion and Grounds
Peter Britt Gardens
1-800 33-BRITT (West States) or Oregon:
(800) 33-BRITT **Jacksonville**
- 1 thru 13 Exhibit: Sculpture and Acrylics. Featured artists: Al Goldsby, Tom Hardy and Kirk Lybecker**
Frame Design and Sunbird Gallery
(503) 389-9196 **Bend**.
- 1 thru 14 Exhibit: Jim Nowak and Chris Hawthorne, Plum Tree Glass; Eileen Duffy, watercolors**
230 Second Street Gallery
230 East Second Street, Old Town
(503) 347-4133 **Bandon**.
- 1 thru 16 Exhibit: Small Impressionistic Oil Paintings by Robert DeVoe and sculpted vessels by Jim Robinson**
Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 **Ashland**.
- 1 thru 16 Exhibit: Photos by baseball's**

greatest photographer, **Charles Martin Conlon (1870-1945)**. Includes baseball's "greatest shot," the 1909 photo of Ty Cobb's sliding into third upending third baseman Jim Austin. From archives of *Sporting News*. Other baseball history and memorabilia. 11 am - 5 pm
Tues-Fri; Noon - 4 pm Sat and Sun.
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay**.



- 1 thru 26 Gold Beach Summer Theatre:**
Three plays in repertory Tues, Wed, Thurs, and Sat: "Knock, Knock"; "Once Upon a Mattress;" and "Quilters." Bits of Broadway dinner theatre on Fri. Doors open at 7; curtain at 7:30. Curry County Fairgrounds
Brochure by calling toll-free:
Calif: 1-800-542-2334 or Oregon:
1-800-452-2334 **Gold Beach**.
- 1 thru 26 Exhibit: "Window Sights" Batiks by Doreen Walsh**
Mon - Fri from 8 am - 5 pm
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6461 **Ashland**.
- 1 thru 29 Exhibit: Northwest Watercolor Society. In the Case: American Indian Dolls, and B.J. Brzezczkowski / Hatje Joswick: oils until Aug 8; opening Aug 10. Medora Nankervis: "Shades of Hollywood" acrylics, and Kandid Kamera: black & white photography** invitational
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass**.
- 1 thru Oct. Exhibit: New exhibit of original art works on Shakespearean themes. Features King Richard II and Macbeth. Daily 10 am - 5 pm. Closed Tues**
Admission includes gallery talks/lectures
Shakespeare Art Museum, 460 "B" Street
(503) 488-0332 **Ashland**.
- 1 thru Sept. Exhibit: Indian artifacts, logging, farming, clothing, furniture and other items. 10 am - 5 pm. closed Mon.**
Burrows House and Log Cabin Museums
545 S.W. 9th Street
(503) 265-7509 **Newport**.
- 1 thru Sep 5 Theatre: "A... My Name is Alice" by the Oregon Cabaret Theatre**
241 Hargadine
(503) 482-2272 **Ashland**.

- 1 thru Oct. 4 **Oregon Shakespearean Festival on the Elizabethan Stage:** Shakespeare's *A Midsummer Night's Dream*; *Macbeth* and Thomas Dekker's *The Shoemaker's Holiday*. Tickets and free schedule color brochure. Siskiyou and Pioneer Streets, Box 477 (503) 482-4331 **Ashland**.
- 1 thru Oct. 31 **Oregon Shakespearean Festival at the Black Swan: *Ballerina*** by Arne Skouen; *Master Harold and the Boys* by Athol Fugard continues through Aug 29. Tickets and free color brochure North Main and Pioneer Streets; Box 477 (503) 482-4331 **Ashland**.
- 1 thru Oct. 31 **Oregon Shakespearean Festival in the Angus Bowmer Theatre:** Shakespeare's *Richard II* continues thru Sep. 14; *She Stoops to Conquer* by Oliver Goldsmith thru Oct. 31; Brendan Behan's *The Hostage* reopens Sep. 13; Sam Shepard's *Curse of the Starving Class* thru Oct. 31; and *The Member of the Wedding* by Carson McCullers opens Aug 1. Tickets and free color brochure North Main & Pioneer Street; Box 477 (503) 482-4331 **Ashland**.
- 3 thru 6 **Art Class: Sculpture by Betsy Moore.** 9:30-11:30 am daily, ages 8 - 14 Rogue Gallery, 40 S. Bartlett (at 8th) (503) 772-8118 **Medford**.
- 3 10, 17, 24, 31 **Dance: Ballet-in-the-Park presented by the State Ballet of Oregon** Includes excerpts of Swan Lake and Merry Widow. 7 pm Butler Bandshell Lithia Park (503) 482-0917 **Ashland**.
- 3 10, 24, 31 **Art Class: Summer Ikebana by Flora Henningsen.** Mondays 11 - 1, for adults. Rogue Gallery, 40 S. Bartlett (at 8th) (503) 772-8118 **Medford**.
- 3 thru 7 **Workshop: Youth String Orchestra with Sherry Kloss, sponsored by Britt Festivals** for string players 4th grade and up Peter Britt Gardens 1-800.33-BRITT (West States) or Oregon: 1-800.33-BRITT **Jacksonville**.
- 5 7, 12, 14 **Art Class: Multi-Media Art Adventures by Shari Craddock** 1 - 2 pm for ages 5 - 8; 2:30 - 3:30 pm for ages 9 - 12 Rogue Gallery, 40 S. Bartlett (at 8th) (503) 772-8118 **Medford**.
- 5 12, 19 **Movies: Silent-Movies-in-the-Park presented by the Ashland Public Library at dusk.** Butler Bandshell, Lithia Park (503) 482-1191 **Ashland**.
- 6 and 13 **Concert: Ashland City Band** 7:30 pm Butler Bandshell, Lithia Park (503) 482-0059 **Ashland**.
- 7 and 8 **Class: Open Studio Dye Experience with Natural Dyes, taught by Molly Hanner, 10 - 4 pm** The WebSters, 10 Guanajuato Way (503) 482-9801 **Ashland**.
- 7 thru 25 **Britt Classical Festival evening concerts**
7 Lorin Hollander, piano
8 and 10 Christiane Edinger, violin
14 and 16 Roger Kaza & Jack Herrick, horns and Gregory Partain, piano
15 and 17 Joann Falletta, guest conductor
21 and 23 Leon Bates, piano
22 and 24 Orchestral Concert Peter Britt Gardens
1-800.33-BRITT (West States) or Oregon: 1-800.33-BRITT **Jacksonville**
- 7 thru 29 **Exhibit: Patricia Paulk oils and Helen Trager, sculpture** Reception on Aug 7 from 7 - 9 pm Umpqua Valley Arts Association 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**.
- 8 **Workshop: Garden Paint-Out led by Michele Taylor** 9 am - 3 pm Rogue Gallery, 40 S. Bartlett (at 8th) (503) 772-8118 **Medford**.
- 8 **Meeting: Watercolor Society** 2 pm. Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**.
- 8 thru 14 **Workshop: Chamber Music Workshop for Strings with Sherry Kloss, Bryan Epperson and Raymond Montoni, sponsored by Britt Festival** for serious and advanced players Peter Britt Gardens 1-800.33-BRITT (West States) or Oregon: 1-800.33-BRITT **Jacksonville**.
- 8 thru 23 **Britt Classical Festival morning concerts**
8 Family Concert with Dr. Lendon Smith
9 Champagne Brunch with Roger Kaza and Jack Herrick, French horn; Elaine Comparone, harpsichord; and Christiane Edinger, violin
16 Rogue Valley Chorale
23 Orchestral Concert Peter Britt Gardens
1-800.33-BRITT (West States) or Oregon: 1-800.33-BRITT **Jacksonville**

- 9 **Concert: Music of Stephen Foster and his contemporaries.** Jim Rich, baritone and Pat Mersman, piano. 3 pm
Methodist Church, 200 Watkins St.
(503) 592-2681 **Cave Junction.**
- 9 **Concert: Northwest Bach Ensemble**
8 pm Harbor Hall
(503) 482-5017 **Bandon.**
- 9 **Meeting: Umpqua Valley Quilters' Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 11 and 13 **Art Class: Bookmaking by Debye Dozier** 10 am - 3 pm for
jr. high through adults
Rogue Gallery, 40 S. Bartlett (at 8th)
(503) 772-8118 **Medford.**
- 11 **thru 25 Britt Classical Festival Recitals**
11 Chanticleer, vocal ensemble
18 Elaine Comparone, harpsichord
25 Leon Bates, piano
Peter Britt Gardens
1-800.33-BRITT (West States) or Oregon:
1-800.33-BRITT **Jacksonville**
- 14 **thru Oct. 1 Exhibit: Wood fired Anagama Ceramics, Prints and Drawings**
Featured artists: Frank Boyden and Margot Thompson.
Reception: Aug. 14, 7 - 9 pm
Frame Design and Sunbird Gallery
836 N.W. Wall
(503) 389-9196 **Bend.**
- 15 **Class: Coiled Baskets, taught by Kris Founds,** 10 am - 4 pm
The WebSters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 15 **thru Sept. 18 Exhibit: Member Show**
230 Second Street Gallery
230 East Second Street, Old Town
(503) 347-4133 **Bandon.**
- 16 **thru Sept. 6 Exhibit: Whimsical Clay Sculpture by Claire Barr Wilson and new work by Judy Howard**
Reception: Aug. 21, 5 - 7 pm.
Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 **Ashland.**
- 17 **thru 21 Drawing Workshop led by Carl Jackson** of the New England School of Art & Design 9 - 3 pm
Rogue Gallery, 40 S. Bartlett (at 8th)
(503) 772-8118 **Medford.**
- 18 **thru 24; Sep. 19 - 21 Redwood Fired Kiln Workshop Theory,** construction and firing a redwood-fired kiln. Students bring bisque-fired pottery; class furnishes glazes. Write for info:
Lighthouse Art Center, P.O. Box 993,
Crescent City, CA 95531
(707) 464-4137 **Crescent City**
- 21 **thru 30 Exhibit: Contemporary American Prints** from the Coos Art Museum Collection. 11 - 5 Tues-Fri. and noon - 4 Sat & Sun.
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay.**
- 22 **Class: Beginning Spinning, taught by Dona Zimmerman** 10 am - 4 pm
The WebSters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 24 **26, 28 Art Class: Child-Parent Art Workshop by Shari Craddock** 10-11 am for ages 3-5 accompanied by a parent
Rogue Gallery, 40 S. Bartlett (at 8th)
(503) 772-8118 **Medford.**
- 24 **26, 28 Art Class: Wear Your Art by Shari Craddock** creating stationery, greeting cards, t-shirts.
For ages 7 - 12, 11:30 - 12:30
Rogue Gallery, 40 S. Bartlett (at 8th)
(503) 772-8118 **Medford.**
- 26 **Meeting: Umpqua Valley Weavers Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 26 **Book and Breakfast,** Douglas County Justice Hall Cafeteria 6:30 am
(503) 440-4600 **Roseburg.**
- 28 and 29 **Comedy by Wendy Wasserstein: "Isn't It Romantic?"** Tickets available
Tues thru Sat 1 - 5 pm. Performances 8 pm
Encore Theater, 229 S.W. "G" Street
(503) 479-8089 **Grants Pass.**
- 28 **thru Sept 1 Britt Jazz Festival**
28 Diane Schuur & Ernie Watts Quartet
29 Alex de Grassi and Susan Mazer.
Dallas Smith and Todd Barton
30 - 31 Mel Torme and Stumptown Jazz
Sept. 1 Pat Metheny Group with Lyle Mays, Peter Britt Gardens
1-800.33-BRITT (West States) or Oregon:
1-800.33-BRITT **Jacksonville.**

Published with funding assistance from the Oregon Art Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

October Issue: Aug. 15

November Issue: Sept. 15

Calendar of the Arts Broadcast

Mail well in advance of the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

We're in Good Company

KSOR News Fund

Bob Lindstrom
& associates
208 mariposa terrace,
medford, or 97504

Prairie Home Companion

**Medford Ear, Nose
& Throat Clinic, P.C.**
Physicians & Surgeons
19 Myrtle Street
Medford, OR 97504
779-7331

Prairie Home Companion

**Medford Thoracic
Associates, P.C.**
2941 Doctors Park Drive
Medford, OR 97504
773-7075

Prairie Home Companion


EYE SURGERY CENTER
2925 Sakyou Blvd 503-779-2020
Medford, OR 97504 1-800-228-0451

KSOR News Fund


Hoag ROOFING
P.O. Box 1791
MEDFORD, OR 97501

KSOR News Fund

SNOW
COMMUNICATIONS
107 E. MAIN STREET • SUITE ONE
MEDFORD, OR 97501 • (503) 772-5957

Prairie Home Companion

**Family Practice
Group, P.C.**
Drs. Bergstrom, Jonasson,
McGeary & Walters
2960 Doctors Park Drive
Medford, 97504 779-5531

Prairie Home Companion


MID-OREGON PRINTING
749 S E Stephens
Roseburg, Oregon
(503) 673-7515

Prairie Home Companion

**The
Mail
Tribune**

KSOR News Fund


**OREGON'S
ARTS**
THE PLEASANT PART OF THE OREGON TAX RETURN

KSOR News Fund


RAINWATER STUDIO ONE
A full service advertising agency

Prairie Home Companion

**The Medford
Radiological
Group, P.C.**
842 East Main
Medford, OR 97504
773-6251

Prairie Home Companion

Eric Overland, M.D.
Pulmonary Medicine
691 Murphy Road, #217
Medford, OR 97504
773-1466

Prairie Home Companion

FOSTER & PURDY
Attorneys at Law
201 West Main Street, #4A
Medford, OR 97501
770-5466

KSOR News Fund


**Norris
Shoes**
221 E. Main St. Downtown Medford • 773-3123



**COMMERCIAL
PRINTING
COMPANY**

*The Rogue Valley's Largest Producer of
Full Color Printing*

IN-HOUSE SCANNER COLOR SEPARATIONS • FOUR COLOR HIGH
SPEED PRESS • QUALITY HIGH SPEED SADDLE STITCH BINDERY
• BOOK SEWING & PERFECT BINDING • COMPUTER TYPESETTING

2661 So. Pacific Hwy., P.O. Box 1165, Medford, Oregon 97501
Phone (503) 773-7575

The KSOR Listeners Guild extends a hearty thanks to the businesses and individuals who help make possible the fine programs you hear on KSOR. We ask you to send your personal thanks to them for their support. They enjoy your appreciation.

Star Date

NORTHWEST NATURE SHOP

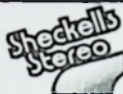
134 oak street, ashland, or 97520
503/482-3241

All Things Considered

John G. Apostol, M.D., PC.

Cataract & Lens Implant Surgery
Family Eye Care
815 E. Main - Medford
(503) 779-6395

Sidran on Record



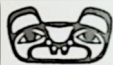
752 SW 6th, Grants Pass
1024 Court St., Medford

Opera



SUN STATE, INC.
P.O. Box 1127, Roseburg, 97470

Coast Music Festival



WESTERN BANK

Marian McPortland

JCF

Jackson County Federal
Savings and Loan Assn.
Medford-Ashland-Jacksonville
Central Point-Grants Pass

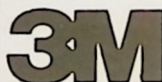
All Things Considered



**SOUTHERN OREGON
FAMILY PRACTICE GROUP**
PHYSICIANS AND SURGEONS

Drs. Johnson, Nitzberg & Morris
Ashland • 482-9571

Satellite Recordings



8124 Pacific, White City, 97503

Star Date

Douglas G. Smith, O.D. Richard Nelson, O.D. Doctors of Optometry

1005 E. Main St., Suite 11
Medford 773-5522/773-1414

Music Memory Feature

Hampton Holmes



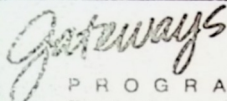
135 Oak St
Ashland 97520

All Things Considered

HARDIN OPTICAL COMPANY

1320 OREGON AVE
P.O. BOX 219 347-9467
BANDON, OREGON 97411

Ask Dr. Science



PROGRAM
Douglas Community
Hosbata: 440-2566

All Things Considered

Bari H. Parrish, M.D.

Specializing in plastic,
reconstructive & hand surgery
Medford

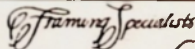
New Dimensions



SOUND- PEACE

199 East Main • Ashland, OR

Coast Music Festival



THE FRAME STOP

171 South Broadway Coos Bay

Jazz Revisited

GREGORY

Forest Products, Inc.
P. O. Box C
Glendale, OR 97442

Star Date

The Allen Johnson Family

Ashland

Music from Europe



Auto Martin Ltd.

80 YEARS OF SERVICE 1923-1983
1881 N.E. 6th St, Grants Pass

New Dimensions

FAMILY CHIROPRACTIC CENTERS

of Ashland
[503] 482-1544
and Klamath Falls
[503] 864-1733



Dr. John P. Hurd
Chiropractic Physician

New Dimensions

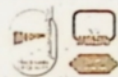
Richard Wagner Joyce Ward Architects

29 Granite St. Ashland
482-8571

Northwest Week

MEDFORD STEEL

P.O. Box 1588, Medford, 97501



CSC INC.

New Dimensions

web-sters



10 Guadalupe Way
Ashland, Oregon 97520

All Things Considered

ComputerLand

Over 100 stores worldwide

707 Medford Shopping Center
Behind Sears

Ashland City Band



ASHLAND HILLS INN

KINDRED INNS OF AMERICA

Contact Gina Ing at (503) 482-6301: *Join us!*



SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520

Bulk Rate
Non-Profit Organization
U.S. Postage
PAID
Permit No. 78
Ashland, Oregon 97520

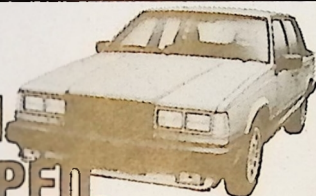
DATED MATERIAL !

Moving? Send us your new address



Labeled by the crew at Passages

EVERY VOLVO FROM AUTO MARTIN IS SPECIALLY EQUIPPED.



Every one comes with Auto Martin's 20 years of experience in servicing and maintaining Volvo automobiles. You can count on the factory-trained technicians in Auto Martin's Service Department to help you get the most in performance, economy and durability from your Volvo. See us for a Volvo with a plus.

Auto Martin Ltd.

NISSAN VOLVO MERCEDES-BENZ



GRANTS PASS, OR.

1881 N.E. 6th ST. — P.O. BOX 1881 — (503) 474-1881 — MEDFORD 773-1881

Closed Saturday Open Sunday